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ABSTRACT

This symposium focused on art education management and the continuing efforts to build communication networks with professional colleagues in educational leadership positions throughout Arizona. The booklet provides the addresses of the keynote speaker and other invited guests. Opening remarks are made by: Chris Bavasi, Mayor of Flagstaff, AZ; Tony Gabaldon, Arizona State Senator; and Edward Groenhout, Dean of Fine Arts, Northern Arizona University. Charles Fowler of National Cultural Resources, Inc., questioned "Can We Rescue the Arts for America's Children?" Tom Murphy presented a session about "Management Planning in Visual Art." Individual and panel reactions to the presentations also are included, along with welcoming and concluding remarks by invited guests. (EH)

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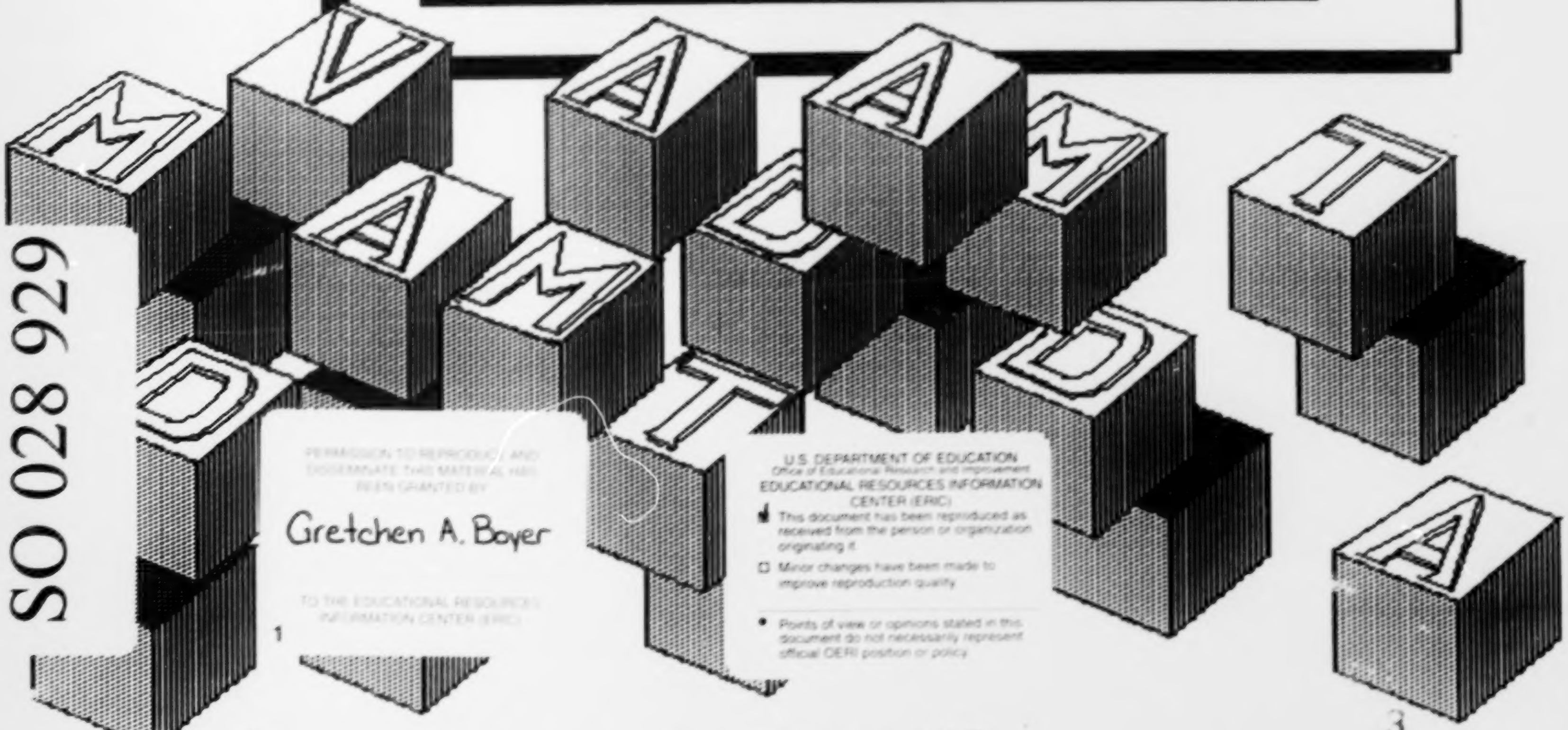
Building Relationships:

A SYMPOSIUM IN ART EDUCATION MANAGEMENT

NORTHERN ARIZONA UNIVERSITY, Flagstaff, Arizona
JULY 6, 7 & 8, 1989
Sponsored by the Arizona Department of Education,
Northern Arizona University and National Art Education Association



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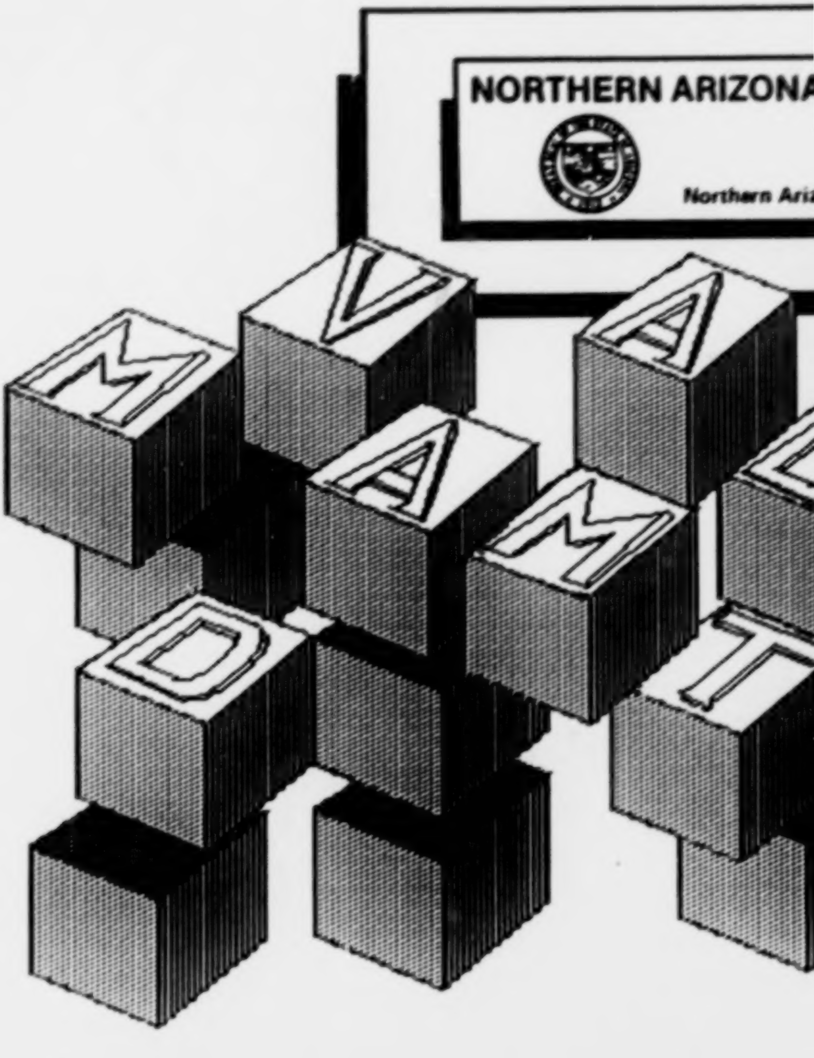
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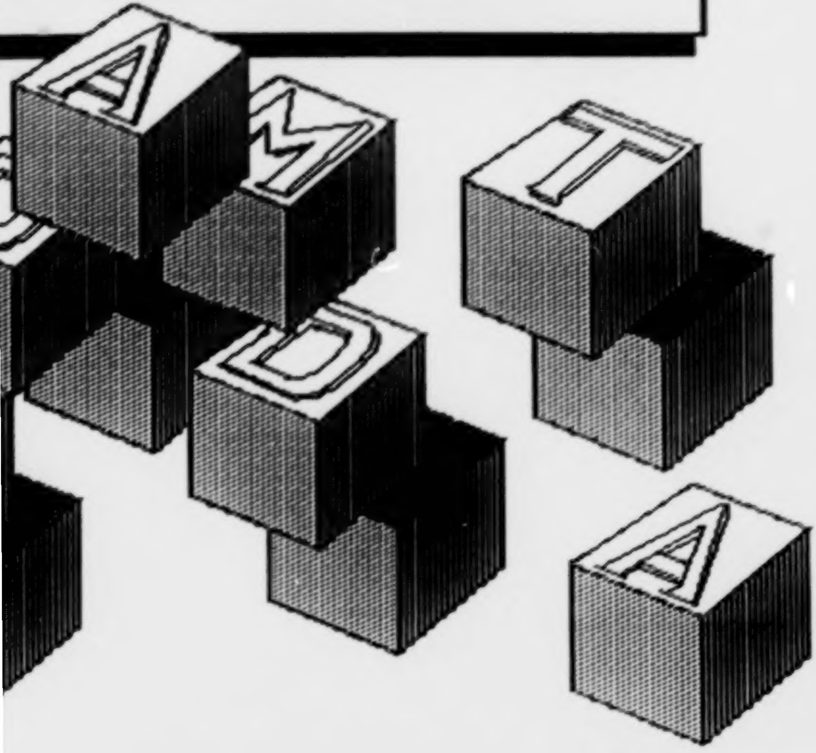

Welcome to the publication of the second annual Building Relationships Symposium jointly sponsored by Northern Arizona University, the Arizona Department of Education and the National Art Education Association.

This year's event, held in July, witnessed the continued growth of our commitment to quality arts education programs for Arizona's learners of all ages. Individuals from many walks of life again gathered to share ideas, information and enthusiasm for the work in progress.

Dr. Charles Fowler presented the keynote address for the symposium this year. His words were reflected upon by the many respondents and his ideas will serve us in good stead throughout the next few years of our efforts in Arizona.

Legislators, Honorable Tony Gabaldon and Honorable Karan L. English from the Flagstaff area, enriched our program with insight into the the political processes of running our state and communicating with our representatives and senators.

Janet Beauchamp and Sam Kathryn Campana provided us with information from the business community and the needs there for well-educated, responsible youth. Sam also offered valuable information on the recent lobbying effort that assisted the Arizona Commission for the Arts in obtaining increased funding for 1990 and beyond. She, along with Ms. English, also commented on how fragile these funds can be in light of desperate needs within Arizona.

Mary Beth Dorn, the public affairs director for KGRX radio, instructed us on how to obtain public service announcement time in the media. These valuable insights can aid us in presenting our program information to our communities.

Shelley Cohn, executive director of the Arizona Commission for the Arts, told us of the many fine projects currently underway within the Commission. Much of the good work being done through her offices impacts directly upon the quantity and quality of arts education throughout the State. Shelley also reported on the most recent effort, the Oak Creek Accord, (reprinted directly after the report on her presentation). While a combined effort of many agencies, much of the leadership for this long range plan for improvement of arts education in Arizona comes from her offices.

Dean Ed Groenhout, our host for the symposium, both welcomed us and invited input for research efforts to be conducted within the schools of Arizona and for the improvement of arts education in the schools of Arizona.

Dr. Gene Grigsby, currently the Arizona Art Education Association president, gave an overview of arts education in Arizona over many years and added significant insights into the interdependence of the many agencies for progress to occur.

Dr. Mary Frances Fest, current president of the Arizona Alliance for Arts Education, urged us to pull together, with renewed effort and enthusiasm, for all of the arts in Arizona education.

Ms. Pat Dowd of the Phoenix Arts Commission chaired a panel which elicited additional insights into the political process of making things work.

Flagstaff Mayor, Chris Bavasi, brought us good weather and warm words of welcome.

Mr. Tom Murphy, a former principal and currently the vice-president of The Dimension Group, Inc., provided an intensive leadership training institute for instruction in management planning in visual art. Mr. Murphy's words are especially of value to the emerging model school districts as they develop and implement action plans for intelligent change for the arts in home districts.

The 1988 - 1989 model school districts were introduced to the gathering of arts education professionals. These districts are: Flagstaff Unified School District, Kayenta Unified School District, Prescott Unified School District, Morristown Elementary School District, Paradise Valley Unified School District, Casa grande Elementary School District, Somerton Elementary School District and the Yuma Elementary School District. Representing these districts on our program were: Ms. Karen Butterfield, Mr. J. David King of Yuma, Dr. Louise Kleinstiver of Somerton, Ms. Mary Molskness of Casa Grande Elementary, Ms. Cheryl Moran of Prescott and Ms. Lucille Thompson of Morristown.

Special thanks are offered to Tom Hatfield of the National Art Education Association for his continued interest in Arizona and his support for our many programs. Also, Joel Eide and Jeanna Butler of the Northern Arizona University Art Gallery again opened their hearts and helping hands to provide a stimulating and conducive environment for our work. Arizona Art Education Association members Barbara Berrett, Lorena Nalin, David Sparks, Pat Dowd, Gayle Newhall, Marcy Warner, Eugene Grigsby and Darlene Sparks gave generously of their time and skills to facilitate the many small and often large tasks that cause meetings such as this to seem to function so smoothly.

From my own home base, certainly a round of applause is due for the continued and generous support of Arizona Superintendent C. Diane Bishop, Dr. Paul Koehler, Larry McBiles and Bill Hunter. My partner in the fine arts area of our offices, Jeanne Belcheff, is also most warmly thanked for her sharings in this event.

Someone told me recently, that the last position, the back of the building or the final paragraph is a wonderful spot to draw very special attention to work of special nature. In this place, then, may I offer deep appreciation to Sandy Bakovych for a second year of serving as mistress of ceremonies and helping to make each and every one of us feel so welcomed and so much a part of the gigantic effort being made for arts education.

Tapes were made of the presentations published in this book. To obtain copies, send four, blank, VHS 120 tapes to:

Gretchen Boyer, Fine Arts Specialist
School Improvement Unit
Arizona Department of Education
1535 West Jefferson Street
Phoenix, AZ 85007

With exception to Dr. Fowler's paper, manuscripts were prepared from audio and video tapes of the symposium. Although the persons contributing to this publication were asked to review these transcriptions prior to press time, several were unable to respond and, for those who did, time was precious for the conduct of such tasks. Readers are asked to please consider that any errors in this publication may be more a matter of transcription than of anyone's serious intent.

Camera-ready copy for this document was word processed in MacWrite software. Scanjet images were obtained from reprinted photographs of the participants and all other illustration was done using MacPaint and / or MacDraw. All materials were imported to PageMaker and outputted on a LaserWriter Plus using Macintosh Plus and //cx computers.

It has been a privelege to again be invited to edit and prepare this symposium publication.

Ginny Brouch, President
Palo Verde Research Associates
Phoenix, Arizona
December, 1989

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Mr. Chris Bavasi is the mayor of the city of Flagstaff. He has been an advocate of quality arts programs in the Flagstaff area.

Welcome

I apologize for being late. I did not forget you; I just couldn't find you. I came to campus and, for some reason it was not on my schedule to come to the gallery so I went to DeFoe Center, South Activity Center, even over to Little America and could not find you. I figured eventually I would get an angry phone call and, sure enough. . .

In any event, it really is a pleasure to have you here today. The real reason I am late is because I realized that whenever we have a group in Flagstaff, we like to make you feel at home and I was trying to think of how to make a roomful of teachers and educators feel at home. I realized that coming tardy to an assembly makes you feel right at home. We go out of our way to do these things for you.

The good news and the bad news in Flagstaff.

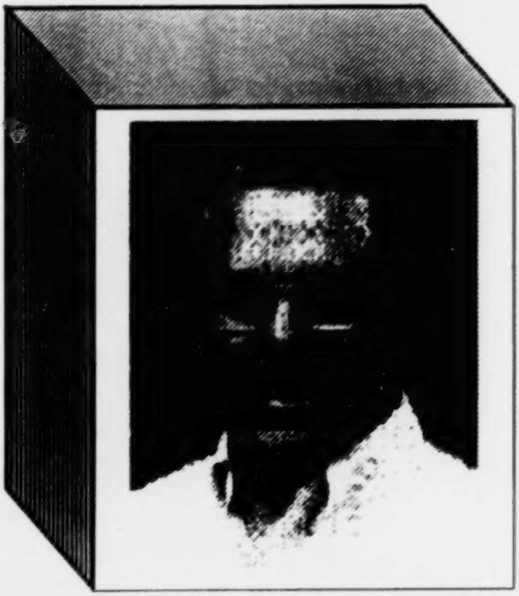
The bad news is that we unfortunately were not able to pass the override, which I think is going to adversely affect some of our art programs in our public school system. We are going to work on that.

The good news is that we recently passed a tax which has allowed us to take a substantial amount of money this year to put into the arts, sciences and cultural activities in Flagstaff. It is our first attempt toward major public support of those activities.

Again, we appreciate your being here. If there is anything at all that we can do to answer conflicts, we hope to do that. Call. I am certainly available and the resources of the city are available.

Normally I would jokingly say that we have not been able to produce nice, cool weather for you. Now, however, it is not a joke. We have not been able to. Although we have had no rain, I suspect we will get a major downpour tonight because of your plans for a steak fry. We will do our best to avoid that.

Again, welcome to Flagstaff. Please enjoy your stay.



The Honorable Tony Gabaldon received both a B.S. in Education and an M.S. in School Administration from Northern Arizona University in Flagstaff. Senator Gabaldon has been a member of the Appropriations Committee, sub-committee chairman of Health and Welfare, chairman of the Education Committee. His legislative interests include Special Education, Arizona School Budgets and Finance, Emergency Medical Services for Rural Areas, Outdoor Education and many other education bills. He has received the Distinguished Citizen Award from Northern Arizona University, the "School Bill Award" and the Human Relation Award from the Arizona Education Association. The Arizona Association for Children with Learning Disabilities honored him with the "Man of the Year Award".

Introductory Remarks : Symposium in Art Education Management : Building Relationships

Good morning, ladies and gentlemen. I would like to welcome you to this symposium on art education management. I am very pleased to be here and I would like to thank all the organizers of this symposium for doing such a great job. I am sure that you will find the time we spend together to be both entertaining and beneficial.

When I was first invited to attend this symposium, I got to thinking about my own art education. When I went to school, "art" was limited to making paper hearts for Valentines day and rabbit ears for Easter. "Music" was limited to endless rehearsals of "The Twelve Days of Christmas" and a classmate's occasional impromptu drum solo on his desk. Sure we knew a lot of "poetry", but all the poems began with the same lines - "Roses are red, violets are blue. . . ."

When I was in school, education in the arts was considered to be an unnecessary frill, an extravagance. It interfered with learning the three R's. Taking time out for an art class was like giving kids an extra recess.

In short, there was no concerted effort to develop what I believe is a child's natural inclination towards artistic expression. And I believe that we are born with artistic inclinations.

Those of you who have been around small children, know how they love to draw with crayons, sculpt with play dough and "paint" with mud. And if you have made the grave mistake of giving one of these children a toy piano, or a xylophone or (heaven forbid) a drum set, you know how inclined they are toward making music.

But for many years, educators and parents had convinced us that such artistic expressions were "kid stuff" and not worthy of serious study.

As I went through college and became a school principal, I noticed that people's attitudes about the arts began to change. Parents began to see that their children's educations were not complete unless they learned to appreciate the culture in which they lived. Art classes and music classes became standard parts of the curriculum. Some students joined a band.

Around this time came one of our greatest presidents, John Kennedy, who had an abiding interest in the arts.

I would like to read to you a short excerpt form a speech he gave one month before he died, but before I do, I would like for you to recall what was happening in our country in 1963.

When the Russians launched Sputnik in 1957, Americans were shocked to discover that they were behind in the space race. Some blamed our educational system and so schools began to emphasize math and science, math and science, math and science.

As the nation watched a string of catastrophes on the launching pads at Cape Canaveral, as rocket after rocket blew up, our frenzy for beating the Russians accelerated. Finally we succeeded in putting John Glenn in orbit around the earth and President Kennedy challenged us to put a man on the moon by the end of the decade.

Despite the country's obsession with science at that time, Kennedy made the following statement during a speech at Amherst College:

"I look forward to an America which will reward achievement in the arts as we reward achievement in business or statescraft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultúral opportunities for all of our citizens. And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well". (John Fitzgerald Kennedy)

I believe that Kennedy's statement is as important today as it was 25 years ago. With our nation's current focus on "back to basics", education in the arts seems to be temporarily taking a back seat. Although there is some good news in Arizona - I am pleased that the State Board of Education is considering adding a fine arts course to the high school graduation requirements - that would be a good start.

Nevertheless, we must continue to make the case that the arts are as important as the so-called "basics". In addition to enriching their lives and opening up new avenues for enjoyment, the arts allow children to better understand concepts and ideas. It helps them to understand themselves and to express themselves to others.

To illustrate this, I would like to close by reading the first place entry of a statewide poetry contest sponsored by the Department of Education. The poem, "La Oportunidad ", was written by Tirso Gutierrez, a high school sophomore who left Hermosillo, Sonora three years ago to live in the United States. His poem, translated from Spanish, goes as follows:

I left my home one day
Leaving behind my parents,
My friends and my country.
My thoughts but on one thing
. . . to excel in life.
Upon arriving,
What is for many the promised land
Is for most the land of greater opportunities
Than anyone could ever have.
It is a different world, everything different
Its traditions, its people.
Everything, everything different.
Little by little I adapted.
You only have to push yourself a little
So what was planned
Can become reality.
Today I have learned one thing.
I have learned to love two nations.
One which is the place of my birth
And the other which has given me
The opportunity that many have
Desired.

Mr. Edward Groenhout is the Dean of Fine Arts at Northern Arizona University. Before coming to NAU, Dean Groenhout was Dean of Arts and Architecture at Montana State University. He is a member of the International Council of Fine Arts Deans, the Arizona Art Education Association, the National Art Education Association, the Arizona Educational Telecommunications Cooperative Operating Committee and a board member of the Flagstaff Symphony Orchestra. Dean Groenhout holds an M.F.A. from the University of Montana.

Welcoming Remarks
Saturday, July 8, 1989

The International Council of Fine Arts Deans and the American Council of the Arts sponsored a meeting at Notre Dame about three weekends ago that I attended with Dave Williams from our Center for Educational Excellence here at NAU. We are looking for some ideas about what might be accomplished from this location in terms of research efforts that may, indeed, have some national implications. In order to approach that issue, I need to have ideas from people closest to the practice of the arts in education. An indication from this group is obviously one of those.

I made about thirty copies of this special request and this may not be fore everyone here to do, but for those of you who are interested, I am asking to have you identify three research priorities for me that, in your opinion, are important things to try to accomplish relative to art and teacher preparation.

If you would take the opportunity to fill out the three ideas, or even one if you have one, I want your opinion. I want to know what you think.

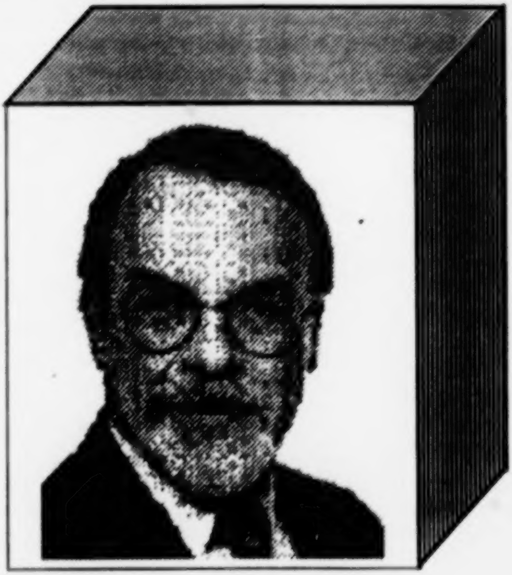
I want to thank you for coming. We are learning a little more each year about how to do these things better. We are going to do it better again. We are also learning that we are central to your thoughts and you are central to ours. We will have to use collective intelligence if we are going to succeed in this thing.

So, thank you for coming. I want you to look forward to what we are going to start next year. Gretchen and I are planning it, right after this one is over. Next summer is going to be planned this summer. And, we are going to get information out early because we want you to continue to be involved.

Charles Fowler is director of the Washington D. C.-based National Cultural Resources, Inc. As a practitioner of several arts with an extensive background of teaching on every level, he has championed the cause of arts education as an essential part of every person's education. He has been a guest professor at a number of American universities, has participated in numerous educational projects and symposia, and has lectured on the subject of arts education throughout the United States and abroad. His degrees include a Master of Music from Northwestern University and a Doctor of Musical Arts (with a minor in fine arts) from Boston University. Dr. Fowler has written educational materials for the New York Philharmonic, the Metropolitan Opera, the National Endowment of the Arts, and the John F. Kennedy Center for the Performing Arts. He was the writer for the grand opening of Epcot Center for Walt Disney Productions, the grand opening of Knoxville World's Fair, the annual Christmas pageant at the Crystal Cathedral in Garden Grove, California, and has written scripts for a number of music programs on National Public Radio. He has prepared scripts for Jose Farrar, Richard Thomas, Gregory Peck, President Gerald Ford, and Dinah Shore, among others. His writings on the arts include more than 200 articles as well as books, reports and other works. Among his recent publications is "Sing!", a new textbook for secondary school choral classes. His latest book is *Can We Rescue the Arts for America's Children?*, published by the American Council for the Arts.

The Arts as Basic Education : A Pragmatic Approach

Those of us who have been around arts education for the past 30 to 40 years have to acknowledge that our progress has suffered from severe impediments. The arts have not prospered in American schools. Indeed, as I observed in my recent book, (1) the possible significance of the arts in the education of American youth is largely unrecognized, often ignored, generally underrated. For the past decade, perhaps longer, arts programs in many American schools have been systematically dismantled. Access to the vast treasury of American and world culture is denied to many American children with the result that their education is incomplete, their minds less enlightened, their lives less enlivened. In many of our largest



cities, a downtrodden army of cultureless children is marching this civilization toward a new age of barbarism. The sheer number of these future citizens and their personal barrenness confront us with prospects of a diminishing cultural future. One nation, undercultured and underqualified. Is this the best we can do?

I don't know about you, but I'm fed up with the arts being the underdogs in American education. I'm outraged by the neglect, and I've grown impatient with the indifference. But I think that much of the problem lies directly on our own shoulders, and that *we* are the ones who have to initiate the changes if the arts are to attain greater educational stature. A large part of the answer, it seems to me, is for us to build smarter relationships. We cannot afford to have any enemies, but, more important, we need to establish more avid allies. I'd like to look at some of the reasons why the arts are in the state they are in and what we might do to alter the pattern.

Education for Commerce

I believe that the decline in the status of the arts started in 1957 with Russia's launching of Sputnik. Our response was a massive ($1 billion) federal mobilization of education to meet the pressing demands of national security and to maintain our competitive edge in math and science. This conscription of education to serve the nation's political and economic agenda set a precedent. In 1983, the federal report *A Nation At Risk* again tied education directly to our ability to compete in world markets and to regain "our once unchallenged preeminence in commerce, industry, science and technological innovation." (2)

Roughly, this same 30-year period from 1957 to the present corresponds to the beginning of the television age and the birth of the technological society. While television saturates us in superficial glitz and vacuous entertainment, technology demands deeper scientific knowledge and more highly specialized education. While the former lulls the mind to stupor, the latter urges it to new levels of literacy. Both these opposing - or complementary - phenomena have had a serious, and largely deleterious, affect on arts education in public schools. The public tends to associate education in the arts with the frivolous world of TV and entertainment, not with the technological future which has become the serious business of education.

Exacerbating the situation is the further conscription of education to serve the interest of the corporate and business sectors. Hardly a week goes by without some corporate executive complaining about the quality of our educational system, and usually with good cause. Indeed, AT&T says it spends $6 million a year to educate 14,000 employees in basic reading and math. American Express claims it spends more than $10 million a year to teach its employees to do their jobs competently. Other corporations have been forced to engage seriously with education. The report of the Committee for Economic Development, which represents most of the major corporations in the United States, states that "our schools stand accused of failing the nation's children and leaving the economy vulnerable to better-educated and more highly trained international competitors." (3)

What does business want? The Committee's survey of the needs of industry reveals that they are looking for young people who first of all demonstrate "a sense of responsibility, self-discipline, pride, teamwork and enthusiasm," and, second, the ability to learn, to problem solve and to communicate well. (4) If this report is indicative, the corporate sector sees little if any relationship between these goals and any possible outcomes from education in the arts. (5)

This shortsighted view has got to be corrected. It is a problem we have to solve. By underestimating the educational potential of the arts for every student, corporate leaders further relegate the arts to the educational periphery. It is up to us to remind these leaders that it is going to take more than the ability to read, write, and compute to make productive citizens. In fact, I think we need to make the case that what business wants of young people cannot be achieved *without* the arts. But how do we make that case?

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The Status of the Arts

The unrelenting pressure on schools to serve corporate and commercial needs has established an elite core of subjects in American schools that are labeled "the basics" - the subjects that every student must master. The arts are seldom admitted to the club. This shut-out has alarmed the arts education community. We want to know why the arts cannot command anything more than marginal status in the public educational system.

In 1985 the Getty Center for Education in the Arts launched a nationwide effort to make art education more academic with the thought that increased rigor and a broader curriculum encompassing aesthetics, art history, and art criticism as well as the development of the skills of production would alter perceptions of art education and establish it as a basic. The Center believes that, if you want to be a basic subject, you have to look and act like one. That is what gains respect for a subject. (6) These efforts are still underway. Clearly, finding the way to become basic is the central galvanizing issue in the field of arts education today.

What has kept the arts on the fringes of educational respectability? What keeps them from being basic? Is it that our educational and corporate leaders do not equate the arts with mentation? In part. Is it that they do not associate the arts with the particular utilitarian abilities that they expect education to impart? Most assuredly. The fundamental purpose of American schooling today, whether you agree with it or not, is preparation for work. We have been advised to hold out against the tidalwave of the economic imperative, (7) but are our economic problems a temporary malady? We must remember that schools have been serving the nation's economic agenda for at least 30 years. As educational priorities have shifted to serve the needs of commerce and international competition, the arts appear more and more frivolous - totally superfluous to those controlling purposes. This is the reality we face in the arts. Our arts electives are being replaced by computer science, more math, more English, more history, exactly what our economic interests dictate. Many of our school systems have bought the idea of *A Nation At Risk*. They have relinquished their larger educational purposes to serve the economic agenda. That is why making study of the arts more serious and sequential or focused on the acquisition of knowledge as the National Endowment for the Arts advocates (8) is not enough. Please note that I did not say it was wrong; it is just not enough. Being more intellectual and demanding about the way we teach the arts will not alone succeed in winning us basic status, because the arts were not excluded on just that basis. They were excluded because, when it comes to training a work force, they appear expendable, extraneous, and nonessential.

Corporations continue to demand that schools serve the narrow but very real goal of employability, and the arts continue to fail to connect - no matter how broad or intellectual their curriculum. Therefore, our goal to attain the status of a basic by teaching the arts as rigorous disciplines is somewhat misguided. I say "somewhat," because enriching the art curriculum has, by and large, been good in and of itself. But to be basic, the arts will have to show the corporate world that what they are asking of education is too limited for their own good. We will have to point them and the schools to a larger universe. We will have to show them that the arts can serve our country and our youth in incredibly important ways - ways that will enhance education, enhance life, and, yes, enhance the ability of people to be productive citizens. We must win the schools *and* industry. If we choose not to, our status will continue to remain marginal or decline further. After all, we have as much responsibility as any other subjects to make certain that the talents and human potential of children are realized, not squandered.

The heartening news is that we already *do* connect with this larger educational agenda in rather startling ways. In spite of our deeply ingrained "art-for-art's-sake" attitude, we actually do impart some very practical habits of thought. We do this even while we harbor some aversions to being useful. I want to suggest five areas where I think the arts make natural and unique connections with the deeper purposes of education. All relate directly to mentation in every art form, and at the same time develop abilities that are generally not being taught as well through other subjects.

(1) Thinking Receptively

At its best, arts education opens the door to learning. It awakens our eyes, our ears, our feelings, our minds. Encounters with art invite us to explore worlds of meaning that lie right next to the curtain that the old Persian proverb says has never been drawn aside - Rembrandt showing us the soul of his subjects, Monet exploring the truth of light; Klee probing whimsy; Munch revealing psychic states. Such visual insights help students to break through the linguistic, logical/mathematical confines of public education. By intensifying the relationship between the eye and the mind, art quickens our curiosity about the mysteries of the intuitive and imaginative worlds that beckon us beyond the simplistic right and wrong litanies that prevail in so many American classrooms. The organic and spontaneous nature of the arts is not at odds with, but rather a complement to, the technological penchant for mechanization and systemization.

Through their encounters with art, students learn that the more of themselves they put into it, the more they get out. The more they really look and explore, the more they see and understand. Maxine Greene speaks of the process of "unconcealment" (9) - the excitement of bringing a work alive, of learning to use our energies for the reward of revelation. When art teaches children to be open to such experience, it also illuminates life for them in all its mystery, misery, delight, pity, and wonder. That is education; that is leaning to learn; that is being excited by learning; and that is basic.

(2) Thinking Aesthetically

America suffers from a loss of quality in craftsmanship and design. The Japanese and Koreans can put together a reliable, well-made product. That means that all along the line, people *care* about what they are doing. The arts teach that kind of caring. They teach us to live up to something. The study of art, for example, can transform the way we think and operate. It can provide an aesthetic value orientation. Ideally, the aesthetics of art become the aesthetics of life. Through the study of art we recognize the beauty of order. We respect a striving for rightness. We appreciate how all the elements - the details - make the expressive whole and how important those details are. And in the process, we learn how to handle frustration and failure in pursuit of our goals.

The aesthetic awareness we learn through study of the arts becomes a way we relate to the world. Our aesthetic view becomes a natural and important part of our encounter with life. It is the way we bring our sensual and rational beings together to come to terms with the world around us. The arts are a celebration of excellence. They are the way we learn to release our positive energies toward an aesthetic result. They are the way we fuel our motivations beyond greedy self-interest. In the arts, wanting the job to be done right has nothing to do with money. (The understatement of the year!)

The important point here is the possible transfer of our aesthetic frame of reference from the arts to other realms of life, something that educators have tended to overlook. The ability to think aesthetically, applied across the board, can make a substantial difference in the quality of life. That is why the arts are not the domain of the privileged, the rich, or the talented, but belong to us all. It is in the best interest of business - their self-interest - that they should want all their employees to have a substantial education in the arts. Germany and Japan do not fail their youth or their industries in this respect.

(3) Thinking Creatively

If there is a fourth "R" that needs to be added to the traditional three, it is Reasoning. (10) Many Americans cannot think straight, and the whole country suffers for it. Here the arts can make another unique contribution. In their creative aspects, particularly, the arts require a high order of abstract reasoning. Among all the subjects in the curriculum, the arts are unique in that there are fewer absolutely right or wrong answers. It is precisely the ambiguities of these forms of symbolic expression that call upon us to exercise a higher order of thought processes. When is a poem, a painting, or a musical composition finished? What form and medium can best express the idea? When are hues just right? When is a painting fully understood? These are the kinds of complex problems, as Elliot Eisner reminds us, that we deal with in our personal relations with others at home and in the workplace. (11) Two-plus-two-equals-four is not akin to the kinds of difficult thinking and decision-making we are required to make so often in the adult world. The arts can provide opportunities for this higher form of reasoning, if we choose to teach them so that they do.

Art is an invitation to exercise the same intellectual skills as the artist - to envision, to set goals, to determine technique and to exercise it, to figure out, to evaluate, to revise, to continue to imagine and solve problems, in a word - to create. In this act there is enormous self-discipline. But, just as important, there is activity. Problem-solving in the arts should be lively and engaging. It does not have to be academic in the staid definition of that term. The danger of opting to ape the academic subjects, is that we will relinquish the one strong card we hold - that the arts are refreshingly different in the way they are taught and learned. In adopting an academic approach, we must be careful that we do not make the arts just as dull as many of the other subjects - just as left-brained.

We are not going to keep young people in school by giving them more drudgery. In fact, the action, delight, and personal challenge that the arts induce can be a deterrent to students leaving school. The arts, like athletics, can make school enjoyable to students who cannot find joy anywhere else. They can touch the spirit of students whose spirit is denied in every other quarter. I do not think we should apologize because the arts are user-friendly. In fact I think that we should capitalize on it. We should let our educational and corporate leaders know that we believe we can be a factor to deter the high dropout rate that is such a concern to us all.

(4) Thinking Communicatively

No wonder American business is worried about our high school graduates. They have difficulty communicating because they have not been introduced to many of the tools of communication. All the art forms are means of expression and communication, even though the emphasis in arts education has been largely on the former. But each of the arts functions as an important and unique communication system, and education in the arts is primarily a search for meaning.

The arts are forms of thought every bit as potent in what they convey as mathematical and scientific symbols. They are the ways we human beings "talk" to ourselves and to each other. They are the languages of civilization through which we express our fears, our anxieties, our curiosities, our hungers, our discoveries, our hopes. The arts are modes of communication that give us access to the stored wisdom of the ages. Most important, they are the ways we give form to our ideas and imagination so that they can be shared with others. When we deny children access to a major expressive mode such as the visual arts we deprive them of the meanings that these arts provide. We impoverish the mind.

We have many indications that the failure of schools to cultivate and refine the sensibilities has had adverse affects upon the younger generation. My observations in schools indicate that drugs, crime, hostility, indifference and insensitivity tend to run rampant in schools that deprive students of instruction in the arts. In the process of overselling science, mathematics, and technology as the panaceas of our future, schools have denied students something precious - access to their expressive / communicative being, the essence of their personal spirit. In inner city schools that are devoid of the arts, there is little pride and less enthusiasm. The United States will not prosper on the backs of these depleted lives.

(5) Thinking Culturally

The other vast area that is unique to the arts is what they teach us about ourselves and other people. The arts can establish a basic relationship between the individual and the cultural heritage of the human family. As advancing systems for travel and communication bring the peoples of this world closer, understanding human differences becomes increasingly important. The foundations for peace between peoples depends on intra-cultural connection and exchange. Recognizing our interdependence as peoples is the backbone of commerce in today's world. How can we have real teamwork any other way?

The greatest gift one people can give to another is to share their culture. One of the most revealing ways that we do this is through the arts. Cultural artifacts breathe their origin. They tell us who *we* are and who *they* are. If we are not to be a country of many separate peoples, we must establish commonalities of culture as well as some understanding across our many distinguishable artistic legacies. If we do not find common ground, we shall perpetuate cultural separatism. To share artistic creations across cultures is to share our deepest values. Recognizing our similarities and understanding our differences gives us a base to establish cultural cohesiveness and respect, two vitally important values in a shrinking world and a world in which technology seems doggedly to deny our humanness. Science and mathematics do not provide this kind of insight.

In Conclusion

I hope my main point is clear: We do not need more and better arts education to develop more and better artists, any more than we need more mathematics in the core curriculum primarily to develop mathematicians. We need more and better arts education to produce better-educated human beings, citizens who will value and evolve a worthy American civilization. *Better educated human beings* : That is our justification for being an essential part of general or basic education. That is why the arts are a common heritage to be shared by all. And that is why the schools have an obligation to pass that heritage on to the next generation.

Corporate America needs to think more broadly about what makes people good employees, beyond their ability to read, write, and compute. The schools need to reach beyond mere employability. We need to show them the way. Paul E. Burke, a member of the commission on standards for school mathematics (of the National Council of Teachers of Mathematics) says "To be educated, you need to know various habits of thought. There is a mathematical approach that works in some situations. But kids have been exposed to that for eight years before high school. And it's not the only approach. Art and history also involve certain habits of thought that are worth acquiring." (12) And he might have added dance, music and theater. Turning out citizens who are receptive to experience and want to learn, who recognize and respect good craftsmanship, are committed to an artistic result, and have the ability to judge their own efforts by the highest standards, are qualities essential to an information-age society. We need citizens who can think for themselves, communicate effectively and understand and appreciate our ethnic diversity. The arts are a vast educational resource for teaching these competencies. They are fundamental enablers. They can play a vital role in making humans functional.

What I am suggesting is that we must take action to save our arts programs from more cutbacks and our children from more deprivation. We must rescue the arts for America's children by finding the ways to develop an Arts-as-Basic Curriculum, one that will stress the ABC's of the arts for all students, one that will focus on teaching the *competencies* of the arts that serve the real *priorities* of the schools. It should be reassuring to us that the arts can serve the larger purposes of education naturally through learning the habits of thought that are inherent within them: habits of thinking that are receptive, aesthetic, creative, communicative, and cultural. We do not have to distort the arts to serve the higher aims of education. We do not have to - nor should we - turn the arts into tools to serve non-arts purposes. Let us face our paranoia about utility and realize that we can be true to *our* purposes and useful at the same time.

We need to remind our business and educational leaders that the development of artistic habits of thought is a significant part of a basic education, and we need to teach the arts so that these contributions are obvious. To accomplish this, our transactions must be both vertical and horizontal, building relationships among the arts and beyond the arts to the world we live in. The arts, like the sciences, constitute a vast branch of human knowledge. If we want the arts to be basic, we have to relate that knowledge, through the schools, to the society in which we exist. Someone said, "The last thing a sea fish discovers is salt water." The society is our salt water.

It is this kind of practical, pragmatic logic - tying the arts directly to education and the society in which we live - that I am suggesting we use in lobbying state departments of education and local school boards for the funding of arts programs. The issue of *quality* in arts programs goes far beyond the enrichment of an artist-in-education program. And it goes beyond teaching arts for just artistic objectives. As President Kennedy might have stated: Ask not what education can do for the arts but what arts can do for education.

What America, and particularly our corporate world, must come to understand is that we will not be a nation that is qualified until we are a nation that is cultured. The two go hand-in-hand.

As Vachel Lindsay wrote:

> Let not young souls be smothered out before
> They do quaint deeds and fully flaunt their pride.
> It is a world's one crime its babes grow dull,
> Its poor are ox-like, limp and leaden-eyed.
>
> Not that they starve, but starve so dreamlessly,
> Not that they sow, but that they seldom reap,
> Not that they serve, but have no gods to serve,
> Not that they die but that they die like sheep. (13)

When the arts come to be viewed as intelligences that are invaluable to every human being and to the enterprises that sustain us, study of the arts will be required of all. The arts will be *made* basic. That status is not something you ask for. It is something you earn.

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NOTES

1. Charles Fowler, *Can we rescue the arts for America's children?* New York : American Council for the Arts, 1988.

2. The National Commission on Excellence in Education. *A nation at risk : the imperative for educational reform.* Washington, DC: U.S. Government Printing Office, 1983, p. 5.

3. *Investing in our children : business and the public schools.* New York : Committee for Economic Development, 1985, p. 2.

4. *Ibid.*, p. 17.

5. The Committee acknowledges that the arts, which it calls nonacademic extracurricular activities, are worthwhile for "certain students." Even though the Committee admits that "music, drama, and art develop an appreciation of aesthetics and cultural awareness and require discipline and teamwork," it suggests that eligibility for participation be based on "a desired level of academic competence." See *Ibid.*, pp. 21, 22.

6. See *Beyond creating: the place for art in America's schools.* Los Angeles, CA: The Getty Center for Education in the Arts, 1985, pp. 2-6.

7. Mary Futrell, president of the National Education Association, made this point in her address at the Conference on Artistic Intelligences at The University of South Carolina, April 20, 1989.

8. National Endowment for the Arts, *Toward civilization : a report on arts education.* Washington, DC: US Government Printing Office, 1988, pp. 13, 18 and 19.

9. Maxine Greene, *"Esthetic education : towards wide-awakeness."* Address : Conference on Artistic Intelligences. University of South Carolina at Columbia. April 21, 1989.

10. Jonathan Baron and Brown, Rex V. " Why Americans can't think straight." *The Washington Post,* August 7, 1988, p. B3.

11. See Elliott W. Eisner. *Cognition and curriculum : a basis for deciding what to teach.* New York: Longman, 1982, pp. 73 - 74.

12. As quoted by William Raspberry in " Math isn't for everyone", *The Washington Post,* March 15, 1989, p. A23.

13. Vachel Lindsay, "The leaden-eyed", from *Collected poems.* New York : The Macmillan Company.

The Honorable Karan L. English graduated from the University of Arizona with a degree in anthropology. In 1983, she became the first woman chairperson of the Coconino County Board of Supervisors. In 1986, she resigned that position and was successful in her race for State Representative from District 2. She was reelected to that position in 1988. She has served on the board of directors for the Arizona Department of Commerce and, more recently, was appointed member of the Arizona Commission for Civic Leadership and of ACE : Arizona Citizens for Education. Currently, her interests are focused on protecting the environment and improving education in Arizona.

Response to Dr. Fowler's Paper

Thank you very much for inviting me to speak today.

Most of us look around at the art world and feel that it's expensive but we should buy a piece or two and enhance our walls. Many of us at one time or another have dabbled in the arts, perhaps playing an instrument when we were growing up. We may have done some paintings or drawings, but that probably is the limit, right there. The art philosophy has grown, leaving the public behind. We look at art and enjoy it like a spectator sport and I'm uncomfortable with that. I want to talk with you a little bit today about me as a representative for a lot of other folks out there. In some ways I'm unique because I did have a little art in my background, in my family. So I might have a little more understanding than the average guy, but probably not too much more.

For you to understand the legislature or members of a county board of supervisors (both agencies contribute revenue to the arts arena) you have to understand the people who are in these positions. So, I'm going to talk a little bit about myself so that you will have a better idea of where legislators are coming from and what work you need to do to improve your status.

You do have to understand us and help us to understand you and your needs because, again, we look at art like a spectator sport wherein only the best dare to participate. If we aren't perfect, we should be prepared for criticism and embarrassment.

On the one hand, all of us are artists. Some of us are still in the closet . . . perhaps most of us are. . . because it looks to us more like a world of art for art's sake than a world that is eager to look at us as possible contributors to art. The attitude of art for art's sake narrows the use of art in the everyday world. For the public to support the arts, the definition of what constitutes art must be broad enough to include everybody in, perhaps, several areas.

There are ways to do this. One of them is to look at art as a means of self-expression. For everyone. In this context, art awakens feelings, emotions and perhaps provides a method of explaining an opinion in other than a verbal or written language. It is for self-communication and communication with others.

Another view would include art for aesthetic improvement. Art in our surroundings makes us feel good. It tells the world around us what makes us feel happy and what makes us feel positive.

Art is also used for economic / industrial reasons. It is most often in these areas that we think of legislation and financial support. To do this, we need to make sure that we're getting something for our taxpayer dollars. The arena of economy / industry may be intimidating for the average artist but it is also important because through these arenas, opportunities have arisen which assist us in broadening our understandings of ourselves.

Art can be seen as the vehicle through which we communicate our culture for our society. My background is in physical anthropology and I had a very good opportunity to study arts and artifacts of past cultures in order to understand the peoples who lived before us. I believe that art is one of the most important techniques for a deeper understanding of other people, the very political and controversial world.

Because the world is getting to be a much smaller place, art helps us to learn to see others as different rather than as better or worse. Art can be a tool to understand differences and to enhance tolerance for the cultures of others.

Currently, I think that most people see art as a status symbol, as something mainly for the elite. This is changing, but it is also an intimidating part of the art arena.

I believe that one of the most important areas of art is as a teaching tool. And this is where you grab my attention and that of other legislators. . . almost immediately. If we believe that art is for everybody. . . if we believe it is the foundation of our society. . . if we believe that by funding art in the beginning, we will get some viable, useful citizens at the end . . . if you can convince us that putting money into the arts rather than into prison beds . . . and, in the long run eliminating the need for those prison beds totally . . . then you have made an advocate and a supporter of the arts out of me and I will be an advocate and supporter of the arts in the legislature. That's how we think there. We want to know what art will do for our people.

Art as a teaching tool can be a mechanism for teaching science, math, history, reading, medicine, computer sciences, environment. These are all vital issues. Every one of these issues can be enhanced by art. Others can better communicate about these disciplines with the techniques of art.

One of the criticisms I have for teachers and parents is that I think we are teaching our children to think like us rather than to think for themselves. I'm not sure there are a lot of people out there who understand that.

The arts play a very vital role in a transition back to creative, free-thinking. The arts might be the last disciplines left when it comes to teaching our children about what is acceptable and what is not acceptable. We have to give our children the tools to be creative, to be responsible, to be free thinkers and I'm not sure that too many disciplines are left to do that in the early years without having art in an important role.

The legislature, probably in all aspects of government, looks at art as the first area to cut in a deficit year. First thing we cut. Why? Well, what can we spend that money on in another area? If art is only going to a gallery and seeing some paintings that I don't understand, can I live without that? Sure. Let's cut it. If that's what we think art is, then it should be the first thing to go. Well, I know . . . and you know . . . that art is a lot more than that. But as a group of elected people responsible for a lot of dollars, the group doesn't see art as that. The group sees art as a play attended last evening, a play that can be done without if we have to feed hungry children. Admittedly, this is a very narrow definition and understanding of art.

What can you do to improve your image with government and with administrators? You have to let them know, to teach them that art is for every body. It is in every one of us. You have to remind them that they grew up with art, learned a lot because of art. You have to relate that. Art is vital for teaching all disciplines. It is absolutely vital.

Computer art. There are hundreds of youngsters in the computer arena today. My son loves the computer. He will sit at that thing and do hours worth of computer art. Some of you are probably critical about what kind of art that is, but it is a form of art. . . a form of self-expression.

I could go on and on about how art is in every discipline. You need to be up to date, to be talking about how art relates to modern thinking, modern technology. You have to bring society up to the growth spurts that art has made. The arts have left society behind.

You have to convince leadership that society, our society, will be happier, healthier and broader in appreciation of life and self with art, not just as a status symbol kind of thing to be acquired financially when we are in our mid-30's and 40's. **Art is more than the financial acquisition of culture to hang on our walls.**

We have to convince leadership. . .those people who are giving out those dollars. . . that art is a vital part of our foundation. The cost of *not* contributing to the arts can be devastating. Make some projections. I don't think you have to project too far, either. There are some areas that don't even have to project at all; we will be faced with the dilemma almost immediately.

Those of you who are not faced with the dilemma of cut funding or no funding . . . you might be in the future. . . prepare yourself now. Convince those people who make decisions about the devastation of cutting the arts.

We can't help you until you understand us. We deal with hundreds of issues, very little time and even less money. It's not that you aren't important, it's just that there are so many things out there to take care of. It is our job to take care of a lot of different things. You are less significant than somebody who is rushed off to the hospital. You are less significant than prisoners who might be released because we don't have prison beds.

You don't stand out in the cry of necessity and emergency in the legislative process. I'm not saying that you should. But we need to understand you and you can't educate us until you understand how to see us.

So I'm going to give you a short lobbying lesson. Now there are some elected officials here. There are other people here who I'm sure have lobbied a lot, but I think all of you need to lobby. It is vital to your future, to your existence, that you know how to relate to me, to people, and how to relate to all those other legislators, supervisors, city council people and school administrators. You need to know which button to push.

I'll give you a little information about the legislature.

First, though, how many of you know your legislators: two representatives, one senator?

Your first big mistake. I saw . . . maybe . . . five hands.

Every one of you needs to know.We're going to give you money. You knew your parents . . . they brought you up. You need to know us . . . you *need* to know us.

You may not like us, but you need to know us. You need to call us. If you have an issue, call us. Send us letters. The letters have to be one page. I'm not going to read more than one page. Be concise, be frank, be honest. Get your point across in one page. Write those letters.

We also need some hands-on training. I mentioned the play. We get invited to plays and art shows and high society receptions that burst our egos. We love to go to these functions, eat caviar, drink champagne. But what our society needs is prison beds. So why should we fund a play when we need prison beds? Or we need health care for pregnant moms . . . or something else.

In your endeavor to show us the arts and to treat us, you have limited our knowledge of what art is. We need to see art from a different perspective. Please keep inviting me to the plays, but we need to see more.

I know what art can be.

I've been in politics for ten years. The first year in office, the Coconino Board of Supervisors funded the Coconino Center for the Arts. It was devastating. The newspaper did not like it. I even had a recall petition because of it. People complained that we were giving money to an area that was unmandated and unneeded and we did it anyway and it has been going on for ten years. I remember funding that center and saying, "I hope this is for everybody."

You see, we have to, as legislators, know that art is for everyone. We have to know that what we are going to do now is really going to be valuable in the future. I learned that lesson. I am one of the lucky ones.

A lot of my colleagues still say things like: "I will not go to a ballet because it is offensive to see a man in leotards." Now this is what you are dealing with. So get with it. Get real. We have got a very ignorant group of leaders. But they represent the people!

You have a lot of work cut out for you, don't you?

Well, you are creative. Use your talents on your legislators. Take us to not just the plays and the operas and the concerts; take us to some of the hands-on training, teaching, education of how art plays a part in everyday life. Approach legislators using your talents with an understanding of their idiosyncrasies. I would love for one of you guys to come in and say: It is freedom of speech . . . freedom of expression! Relate the arts to some of our constitutional rights. You are talented. You are an intellectual group of people. Don't stop just in the classroom. Use those very talents to get to us. Show us how you fit into the big picture and how vital you are to the foundation of growth, to the future.

Be persistent, yet polite. Do not stop lobbying because I voted "no" once. Maybe I had too much to drink. Maybe I did not get all the information. Maybe I forgot what bill it was. Maybe I just thought it was junk. I might vote "yes" next time. There is always room for improvement.

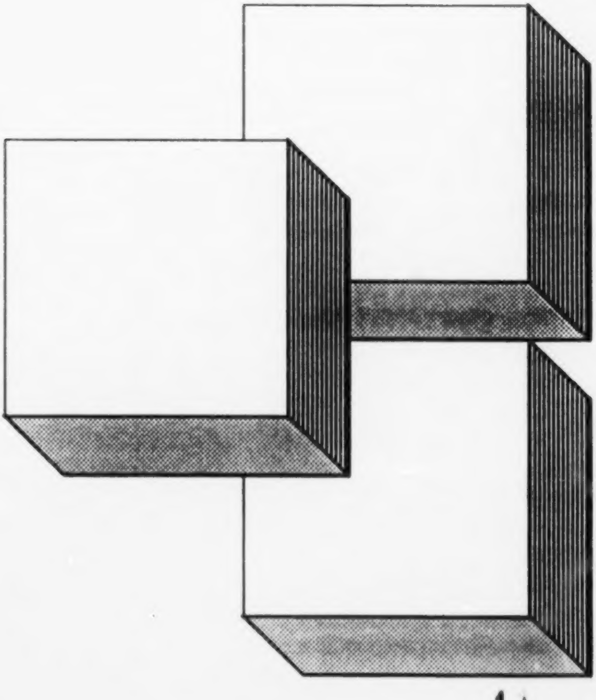
Do not fall into the partisan trap. I do not want to know if you are a Republican or a Democrat. Do not go just to Republicans because they are the leadership. Do not ignore the Democrats because we have fewer numbers. You need to go to everybody. You need to show them that what you are selling . . . your product . . . is for everybody. Be wise. A Republican in the majority may get your bill through faster. . . but do not ignore anyone. This year was a prime example of how the Democrats were left out. . . and in spite of that, we had a few successes. Some day, when we are in the majority, we are going to remember those people who left us out. Do not ignore me. Okay?

Your facts must be correct and timely and available. I want to know how to get in touch with you. You call me. You have a bill you are ready to move through. It has gone through committee, maybe there is a change on it. I need to know how to get in touch with you. I need to have access to your name, your phone number. You have to be ready with an answer. I may come out of the committee room because they are going to change some particular item. I will call you on the phone. You have to be ready to compromise, maybe. That is the art of the whole process.

Finally, help elect those people that support you. You know, there are some people out there who do support you. You do not have to help elect them by sending money ($200.00 is what it is these days), you can help them in other ways. The most basic is voting. To do this well, you have to know how to vote. That means a little homework, a few calls. Know your legislators so that next year when I speak with you I will see more than five hands. I want you to be able to tell me who your legislators are and how they vote on issues that concern your interests.

I will be very happy to introduce you to any of them if that needs to be done.

This has been kind of a capsulated version of the legislative process. I will be happy to answer questions during our panel discussion. Thank you.



Janet Beauchamp is an executive associate of The Arizona Business and Education Partnership and was the executive director for eleven years. In this capacity, Janet promotes, supports and develops cooperation between business people, educators and students throughout Arizona. The focus of The Arizona Partnership is to develop collaboration within seven key issues, one of which is the area of Arts and Culture education enhancement and the impact on the business community. Janet received both her BA and MA degrees from Arizona State University. She spent ten years in education as a teacher, administrator and researcher and an equal time in business as a trainer, manager, program developer. She and her husband own and operate the Uptown Frame and Art Supply in Phoenix and the Uptown Art and Office Supply in Flagstaff. She has two teenagers and lives in north Phoenix.

Response to Dr. Fowler's Paper

The only thing worse than being an after-lunch speaker is being the speaker who holds up lunch.

One thing that I have found out about artists and art-related people is that we are flexible. We take changes well. This is being tested today.

I am here, I guess, for a variety of reasons, but primarily because I come in contact with the business community on a daily basis. I have also had some experiences both in the area of recruiting young people in the business field and in doing some counseling. I am also here because of Sputnik.

Others mentioned earlier that Sputnik sort of threw us into a tailspin when it came to arts education. Emphasis went off in different directions. With Sputnik, there was a sudden and very strong reaction, primarily from the National Science Foundation and from high-tech companies, that perhaps the United States was not prepared to meet this competition worldwide. What happened, starting primarily in California, was that a number of partnership programs between business and education were created. As a result of that, Arizona began a partnership program which is the organization that I worked with for a number of years.

I am not really here to tell you anything new. I came into arts education rather late in life. When growing up, I was told that my sister got all the creative talent in the family. She was the one who did all the little projects. I was the one who was very practical and was going off to be the business person. So that approach took me away from what I felt to be a creative endeavor. But I can learn. I married into art and I have used art in the employing and hiring of young people and in counseling and in working in the business community. I have learned that art plays a big role.

I wasn't quite sure how to incorporate arts into the top issues of the day, however, so I called a few of my business friends to ask them. If they were leaders in the community, pillars in society, surely these great business CEO's would be able to tell me how to include the arts. After all, they go to symphonies, they read great books, they go to plays. What I found out was, as Karan said earlier, we do not know. The business community does not really know. But that is also the good news. That information creates such a marvelous opportunity because you are the ones who are in the know.

So what I am going to focus on are several key points from Dr. Fowler's talk. I would like to relate to those first and then give three response areas.

The main thing was the nation at risk. This was our first real "red flag" that went up and said, "Something has got to change. Education is not doing what it needs to do."

The reaction came from every single state. . . in the way of reforms. For the most part, it would have add-ons, new programs. It was adding more science, adding more math, requiring more homework. The arts were replaced with things that became what the community felt were more practical approaches to education.

Dr. Fowler also referred to television. And I might take a little issue with his strong criticism of television. In many ways, television is an art form. . . MTV, for example. There is a lot of artistic endeavor that goes into MTV, regardless of how you feel about the actual programs. My concern, and I think the concern of most of the business community, is that it (television) is a passive artistic activity.

If we are going to educate our young people to be active politicians, citizens, full members of society and to carry forth the kinds of ideals that we believe are very important to this society, we need active participants, even at the high school and younger levels. Television may not saturate or help that process in an active way. Technology does demand, as Dr. Fowler pointed out, a deeper scientific knowledge IF you get into the depth of technology. I am not sure that video games are getting us into a deeper knowledge. But at least they are making the students more comfortable with a process that they can use to further their education. That should tie it in with the artistic endeavors.

I totally agree with Dr. Fowler that we are the ones who have to initiate the changes. And the timing has never been better for it than now.

He also stated that a larger part of the answer is to build smarter relationships, not just new relationships. Not just knowing who Karen English is, but how to work with her. She has outlined that very well. We also need to let leaders know that we can have an impact on the dropout rate.

My three response areas are also similar. The first is that of the pragmatic approach. I had to go to college to find out that I was a pragmatist. I took one of those tests that can tell you what slot you fit into. I went into business and economics and taught here at the university in the area of economics. Everything has to have a reason. Everything has to have a place. That is the kind of business view we are dealing with for the most part: the bottom line. Or at least the means to the end.

When I was growing up in the hills of West Virginia, if you wanted to eat, you planted corn. That is the pragmatic side of me.

The second thing is that of building smarter relationships rather than just new relationships.

The third thing is using current opportunities and available resources to get done what you want to have done. You do not have to do it by yourself.

I am going to suggest an alternative approach to Karan's idea of contacting and involving legislators directly because that is such an intimidating thing for many of us to do. Some of us have had some maybe not so successful endeavors in trying to contact legislators.

In the pragmatic approach, there is the economic agenda, the personal agenda and the community agenda. In the economic agenda, as Dr. Fowler pointed out, we are trying to prepare students for work. In most of the business community, that is a primary motivation: support the programs in the schools that prepare students to go to work in their companies.

But, is it really working? This is a key point in developing a marketing plan for arts education. What is not working now? How can we make it better? And then: How can we sell that plan to those who make he decisions?

I do not think it is working as well as it can be. If it was, $80 billion a year would not be spent on remedial education in business and industry. That cuts into the bottom line. It cuts into the profit sharing significantly. Business recognizes that.

Business loses $1.5 billion annually in lack of production or in sickness because of drug and alcohol related activities. It costs, on an average, $14,000 for each engineer who is recruited and brought into Arizona and over half of those engineers who are brought in from out of state are going back to their home states within three years. That is very expensive for business. And the last I heard, about a year and a half ago, about 70% of all engineers are recruited from outside Arizona.

In a recent survey that was done by Norell Corporation (and this is not atypical) they found that 80% of their employees were depressed to the point that they were not productive, they were not showing up for work, hey were not showing up on time, they were having difficulty being the ogical thinkers that the company wanted them to be. And 24% ofour young, Black males are unemployed while at the same time the business community is having great difficulty finding entry-level employees. You have seen this in McDonald commercials where they are hiring senior citizens because of a shortage of entry-level personnel.

So from a very pragmatic standpoint, there is a need out there that he arts community can address. The business community wants . . . and Dr. Fowler has pointed out and all research shows . . . they want logical hinking, creative, conceptual thinking people who appreciate the work ethic, people who are adaptable to the changing needs, who are self-disciplined, caring and in possession of strong values. Business also wants problem solvers. Our friend, Jeff Hartman, whom many of you know . . a very strong supporter of the arts . . . says that basically business wants people who can fight their way out of a paper bag. The only place we find that sort of process encouraged is generally in the arts.

I used to work for IBM at the time when Tom Watson was the chairman. He hired arts majors over business majors with the idea that those people were more creative, adaptable, personable. About 8% of our employees lose their jobs because of personal relationships. I had trouble getting a job because I was not an arts major, as a matter of fact. That has changed a little bit now because the skill level is much higher. In the business community, the new CEO of IBM in Arizona says he is having difficulty finding people who have the skills and the art background. If he can find them, he will grab them in a minute.

We have been told that we should run education like a business. A superintendent recently said, "Well, should we have run it like Continental Savings or Lincoln Thrift?" Good response! But if we do that, we would be spending six to twelve percent of our profits on research. How much money is spent on research in education? The average . . . and it is almost a gut-level feeling . . . is less than one half of one percent overall in education in Arizona. If we did do that sort of research, I think we would find that the children are not relating to today's curriculum because they are bored. They do not feel that there is an individuality in what they are learning. They do not have enough room for creativity. And, basically, schools are dull. Let's face it, MTV is a lot more exciting.

We also hear that kids cannot communicate. This reminds me of a friend of mine who was a marriage counselor talking to the husband and wife. The husband said, "She never can communicate with me; she keeps throwing things at me!" And the doctor says: "She *is* communicating with you!"

Well, the children are communicating, too. They are turning up the TV and, for many of them, they are walking. If they do stay and they are diligent students, they keep waiting for something to come along that addresses their needs. Karan made a very good point when she said: "We teach them to think like us, not think for themselves. . . not to think for tomorrow. . ."

Two weeks ago, I had a group of 150 high school seniors here on this campus. We did a program called "Arizona Enterprises" and during that time, these 16, 17 and 18-year old students told me that for many of them this was the first opportunity they had had to create something, to be independently thinking and to develop opinions that anyone cared about. This is pretty sad when you think about turning them loose in the world when they are 17 without that self-confidence or that ability. We *can* reduce the dropout rate. It is not all that difficult. Students *do want* to learn.

The arts can *connect,* as Dr. Fowler pointed out. They can be the white horse that comes riding over the hill to save education. It sounds a little idealistic, but all we need is some good leaders, leaders who are willing to speak out and be *bold* on the issues and do the homework. Karen talked about it. Not just a better management process but a *leadership* process. There is a distinct difference.

We have to be bold. We have to tie the goals of arts education in with the existing goals of our community and our leaders. It really is not that hard to do, but it is a very challenging thing to do.

The primary goals for the state that have been adopted by the State Department of Education are : (1) to increase the academic achievement levels for pupils; (2) to improve the high school graduation rate; and, (3) to improve the post-high school employment and postsecondary education enrollment. Three very easy goals.

That's a good springboard. If we can show that the arts can interest one or two or all three of those issues . . . they are not telling us how to do it. . . as a matter of fact, the report that came out said that the program or mechanism to do the job had yet to be devised.

The first issue is how to translate the statewide goals into specific goals for each district. Most districts are to go into strategic planning of short and long range goals.

Students do need more than reading, writing and computation. They need to be productive citizens.

I am part of a global education network and I have had a chance to talk with a young Chinese student who was traveling through the United States. We asked him, "What is the number one thing that you have picked up in U.S. education that you want to take back to your Chinese friends?" And he said that overall, overwhelmingly, the education system in America allows students to develop creativity. It could be a lot more; there is a lot more potential. But that is something that China, Japan and Germany have not yet learned to develop. It is not the application of your ability that would lead anyone to applaud. China requires arts education. The Soviet Union, even as we are giving way to arts education because of sports programs, requires that their basketball and hockey players take ballet. They probably even wear leotards.

The other topic that Dr. Fowler referred to is that we learn to talk to ourselves through art. One of the lamentable factors in business is that people do not have time to sit and think. There are constant meetings and the constant stress and pressure. They need time to get away. When people learn that the arts help us to develop that . . . then they become more productive all around.

Within Arizona there are 116 economic development groups. Quite a few efforts are being made to try to draw those together through a common base. All of these economic development groups, without question, are looking at improving education. All are looking at improving their community and making it more enticing for other businesses and other entrepreneurs. All of these economic development groups need arts education. I am not sure that they know that.

We are also looking to improve the quality of life. A recent Phoenix Speakers Forum presented the need to continue to address the quality of life as one of their top priorities.

We also need problem solving for individuals. It is the nature of human beings to want to solve problems.

There are also 160 different associations and groups currently in Arizona that work to improve education. That is good news in one respect: the interest is incredibly high. The not-so-good news may be: Who is in control here? Business does support arts education. The question becomes one of priorities: What are the hot issues? What is the greatest need? Where is the crisis?

We need to find a way of presenting this in a marketing way rather than in a sales way. When I went through school, I learned that the difference between marketing and sales is that selling is selling people something that they may or may not want. Marketing is finding out what they need and delivering it to them. In arts education, we need to market more than sell.

In this field, we appear to have a game of chance. Heads we win, tails we lose. Districts are so varying that capturing the individual spirit in the district is like working only with the luck of the draw. I am in a district where the board president is appointed to office. Our president was recently quoted as saying that the ability to understand beauty is one of the principle features that distinguishes a civilized person from a barbarian. There is nothing . . . nothing . . . more basic in public education than to teach appreciation of the deeper kinds of beauty. This president is an attorney, a leader in the community who leads very strongly.

In a neighboring district, we do not have one school board member who has a strong support of education. So, know who you get on the board. If you are a good voter, a good homeworker, you help select the members of your school board. I imagine that Scottsdale's school district will have arts for many years to come. It is the nature of that community to nurture that.

Perhaps what we need to do is look at developing a two-headed coin where we have "heads we win, tails we win". There are two ways to approach this, from what I see. Arts as a basic is a very palpable goal. It is not terribly realistic in this time and date. Again, it depends on the family and community, but art integrated into other subjects could be a way to get the process moving positively. For example, I can see a three-hour block program with science, math and art all combined in one setting. Or a program which might have vocational education at five in the morning. Something to think about.

Arts are refreshingly different and the other disciplines have a great deal to learn from that. I did. I was not too old to learn.

A quick wrap-up:

Take advantage of opportunities that already exist. Come to know the associations and groups that are already formed in your area. Find out what their interests are, their goals, and try to tie into that with what you have to offer.

The math and science push is going to be with us for a while longer. It is beginning to swing back but not fast enough to include the arts very quickly.

In September, there will be a governor's conference on education where we will talk about the whole phase of restructuring. The reports that come out of what you do here and the task force that is going to be formed here later will be included in that governor's conference. You will have a voice in what goes on.

Constant open houses, too, that alert the community as to what the needs are. Concepts using cable television. . . cable television is crying for programs that they could put on. They have a mandate that they must include educational programs. Most of them cannot find enough good, quality programs.

A clearinghouse of ideas will help network people who have similar ideas. The organization that I work with, the Arizona Partnership, is one possibility of that.

The technological plans that are under way currently in the State Department of Education, through the efforts of C. Diane Bishop, are going to bring this state together, if it is successful (and I assume it will be), in ways that we have never seen before.

But technology brings us together. Understanding of culture and values is what keeps us working together harmoniously. And that is where you come in. I think it would be quite nice if we have one big, large conference where we could fix it up a bit.

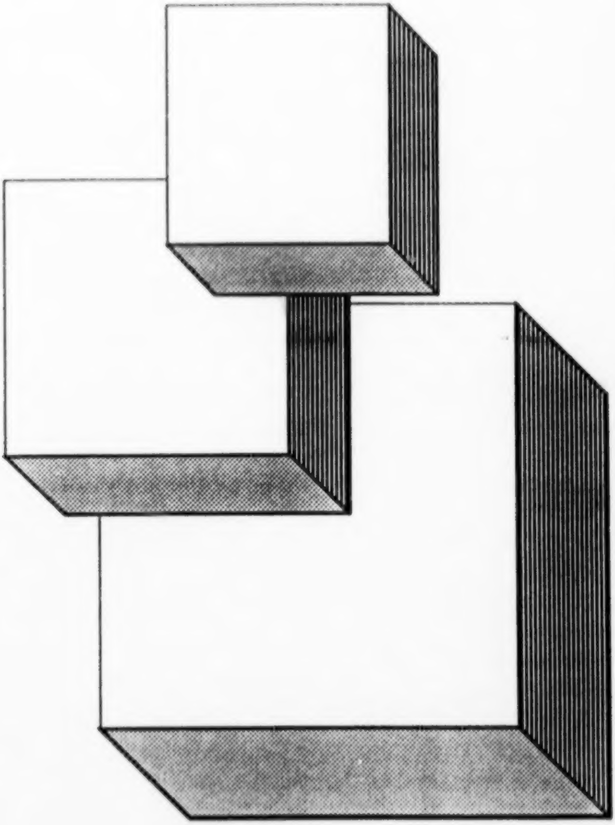
There was a conference in March on technology and there is a conference on vocational education in August, one on gifted education in November . . . it seems we are always talking to those who believe the way we do . . . We could each become ambassadors to some of those other groups because we want to support vocational education and we want to support the science and math fields.

We need to take control, be bold and be very verbal. The lobbyist for APS, Mark Schultz, said to us at a large group meeting at one time: It is time for educators to be heard. Business does not know how to do it; they only know what they want."

So, your opportunity is to begin tying in with districts that teach planning. Build the trust. Prove that it works. Document everything. When we know the programs that are working well, we know we have good people who can work with us. We need to document that.

My last point is that I think that advanced arts are not for everyone, just like advanced science and advanced math are not for everyone. But we do have a responsibility and an obligation to provide a choice for young people. The best part of Americans in their history is that we have a choice. We should not deprive our view of that knowledge within experience.

I wish you well in your work. I hope to be a part of your effort and thank you for inviting me to be with you today.



Ms. Shelley Cohn is the executive director of the Arizona Commission on the Arts, having served in that capacity since 1984. She has been a staff member of the Arts Commission since 1976, serving as deputy director, education coordinator and creative writing coordinator. Currently, Ms. Cohn is vice-chair of the Western States Arts Federation, a regional arts agency and a member of the board of directors of the National Assembly of State Arts Agencies, the national service organization for state arts agencies. She serves on panels at the National Endowment for the Arts. She holds a master's degree in Humanities from Arizona State University.

Response to Dr. Fowler's Paper

It is a pleasure to be invited here to speak to this symposium Those of you who know me know that arts education is one of the areas of the programs at the State Arts Commission that I am particularly proud of and committed to. I think all of the speakers this morning have really given us very important points. Dr. Fowler, particularly, outlined very specific strategies of how we can move our issue forward and advocate on behalf of the future of arts education: multiple strategies, a holistic approach, looking at the big picture.

Just two weeks ago, the Arizona Commission on the Arts reaffirmed its commitment to arts education. So I want to spend a few minutes and bring you up to date on some of the things that we are involved with as a state arts agency, and to talk about ways that we can work together to accomplish some of these goals.

I do need to mention that with me today are a present commission member, Marion Elliott from Yuma and Sedona, long and well-known to the arts education community, and Kathy Chase, a resident of Flagstaff, whose six-year term on the arts commission ended last year. So I am proud to have those members here as well as Carol Jean Kennedy who is one of the two arts education staff people.

In a very bold move in the last legislative session this year, something really miraculous happened and I want to share a little bit of that story with you. In reflecting on Flagstaff's representative Karan English's comments about advocacy and making sure that our elected officials are informed and prepared to make the right vote, I want to share some of the trategies that led to hat victory in the egislature.

Late in April, a oncept was leveloped to create, in tate government, an rizona Arts Trust Fund. That trust fund vould create an dditional $15 filing ee for all profit-making orporations. The ncome of that, which vill accumulate to bout a million dollars nnually, would be dministered by the rizona Commission n the Arts. With eadership from

Phelps Dodge and the business community, we went to meet with the eadership, both the Democratic and Republican leadership of the egislature, to see if this was something that they thought was "do - able". Mind you, this was late in the session. We went to them because at this me in the early spring, many of our major cultural institutions were xperiencing very extreme financial difficulties. In order to help them for he long term, not a short-term solution, but to look at the future and how ncreased support from the State Legislature could make a difference in ong-term support of the arts. We talked about issues and we talked about he relationship between the arts and economic development. We talked bout wanting to make sure that the image that Arizona presented in the tate and throughout the country was a positive one that included a ommitment to our cultural institutions. As we moved forward, much work vas necessary in developing the language for the bill and getting the upport for that bill.

Another key player whom you will hear from tomorrow is Sam ampana who is with the Arizonans for Cultural Development. ACD is our tatewide advocacy organization that does miracles, as well, in making ure that grass roots organizations, individuals and supporters of the arts re well-informed all along the process.

We were on a very short time-line to accomplish this bill during this year, though. One day we would be up, the next day we would be down. Much like riding a roller coaster. But, ultimately, the last minutes really, in a very effective and strong bipartisan effort, the Legislature approved this bill. We got their support.

Over the next year, the State Arts Commission will administer an additional million dollars in funds. These dollars will be very helpful not only to our major arts organizations in the state but to emerging organizations: those organizations that serve the handicapped, that serve rural communities, that serve cultural diversity in this state.

So when you talk about access and making sure that the arts are a part of people's everyday lives, we try to make the case that these dollars go to organizations that had that commitment and that focus. Twenty senators and 32 representatives voted yes. We were thrilled and elated and so is the arts community. The response from organizations who will be recipients of that funding has been terrific. We owe a great deal of credit and recognition to representatives such as Flagstaff advocates Karan English and Tony Gabaldon for their support in making this happen.

Our work is not over. In fact, I think our work is just beginning. It is now our responsibility to make sure that all of those elected representatives know that that money is being well invested, that it is being used to support quality programs in every corner of the state. And that is where Sam will talk with you tomorrow about some strategies to make sure that legislators are informed and involved and able to participate in the programs that are going on statewide.

I am still floating with the knowledge of this accomplishment. I just want to make sure that you are informed about where we stand and how those dollars are going to be used because they are going to be used as well for arts education.

In partnership with the Department of Education and with the Arizona Alliance for Arts Education, the State Arts Commission, over the past two years, has been involved in a study to assess the status of arts education in Arizona. I hope you are familiar with that report and the findings from that report. You were certainly involved in helping to generate information and the facts and figures. When we developed the survey instrument, one of your members, Ginny Brouch, really helped to make sure that we covered all of our bases, all of the art forms, all of the issues involved. She helped us to start out with a very short survey that, with the help of representatives of all of the Arizona arts agencies, quickly became a very long survey. Some of your superintendents were not happy about a very long survey, but we promised that we would not do it again for five years.

The idea was to make sure that the questions that you had and that your colleagues in the other art forms had, would be addressed through this survey. The findings were made public in December, 1988. Frank Hodsoll, then chairman of the National Endowment for the Arts, came and gave an address at the combined meeting of the Arizona School Boards Association / Arizona School Administrators Association Conference. Frank Hodsoll talked about the national findings and national trends in arts education, particularly the publication of the National Endowment for the Arts: *Toward Civilization* . C. Diane Bishop presented the Arizona picture. It was a perfect opportunity for us to piggyback, get the visibility that a national figure had and talk about what was going on locally, in our area.

Following up on that, we knew we needed to develop some specific strategies to improve what is going on in arts education. So we asked the arts leadership around the state for responses to the study. We asked: What is it that we need to do to improve the quality of arts education?

We got many responses, ideas and recommendations from all of the constituents involved in the study. We took those recommendations, then, to a retreat that took place only two weeks ago in Sedona. It is now fondly referred to as the "Oak Creek Accord". We really tried to fine tune what it was that would be a strategy and an action direction that would keep us focused and on target.

I think I saw copies of the report from the Oak Creek Accord in your packets. If you have them, great. If not, I have additional copies that we will make available to you.

Our mission for the Oak Creek meeting was to develop allies. We had people from the business community, from the universities, both education and fine arts departments, as well as the professional art education associations. What we wanted to do was to clarify our focus and our mission, to focus on those things that we shared in common and that would help remind us of what the big picture was and the long term and the place that we wanted to get to.

To me, it was a very stimulating and challenging discussion. There were about 30 people. There were lots of conflicts, lots of differences of opinion; but it was very healthy. We had someone facilitating who helped bring out those conflicts in a positive way and helped us come to consensus and to agree on some broad and some focused issues that would lead us forward.

Reflecting on the speeches that were made this morning, one of the things that was paramount was to focus on children in the education system, to focus on what outcomes would be liked and appreciated by children. We talked about integrating the arts into the overall education for children as well as being taught as specific disciplines. We agreed that the arts are for everybody. We came out of all of our discussions agreeing on a specific mission and focus.

Our broad mission is to make arts basic to education, K through 12. We thought: "Well, let's look at a closer goal. In the short term (the next five years), let's specifically look at K-8. If we have kids K-8 who are culturally literate and aware of the arts, then that will influence high school education as well."

We wanted to narrow, a little bit, and make sure that what we were deciding upon was something that we could accomplish. And the discussion of whether it should be all children K-12 was one that took us a little bit of time as well to decide. "Should we narrow or should we keep broad? Is this realistic? Is it a pipe dream? Those kinds of comments kept going back and forth.

We talked about two complementing issues of integrating the arts into the existing curriculum as well as making sure that the arts are taught as distinct, separate disciplines. I have to credit Jim Sedares, the new conductor of the Phoenix Symphony, for an analogy that really helped me in seeing the relationship between those two concepts. He was not the conductor the weekend that we were in Sedona. Only when we came back and read the paper on Sunday did we know that.

What he said was: "It concerns me to think of the arts as the spice that you sprinkle over the other areas of the curriculum." He said that if you look at the arts like you look at reading, where reading is a distinct area of the curriculum that is taught separately but that is also a part of all the other subject areas, that makes a good connection with the arts.

And so that thought, I think, helped clarify for us that both of those are important: integrating the arts into the curriculum, as well as teaching them as distinct disciplines.

Out of that meeting, we came up with several short term activities that we wanted to engage in. The first is, we felt like we needed some group of people to guide the Oak Creek Accord, to keep our feet to the fire . . . which is a term our facilitator used. . . So we talked about the establishment of a task force, a group of education, arts and community leaders who would keep us directed to fulfilling this mission and these activities. We wanted to make sure that people were informed about what was going on with this effort and to begin to broaden our network, to make sure that there were opportunities and access to different sectors of the community.

We are talking about a newsletter. The design, the concept and the content are not determined yet, but we hope, in the next few months, that we will have a vehicle for keeping all of you (and a broad cross-section of people interested in this subject) informed about model projects, about advocacy activities. . . a whole range of things.

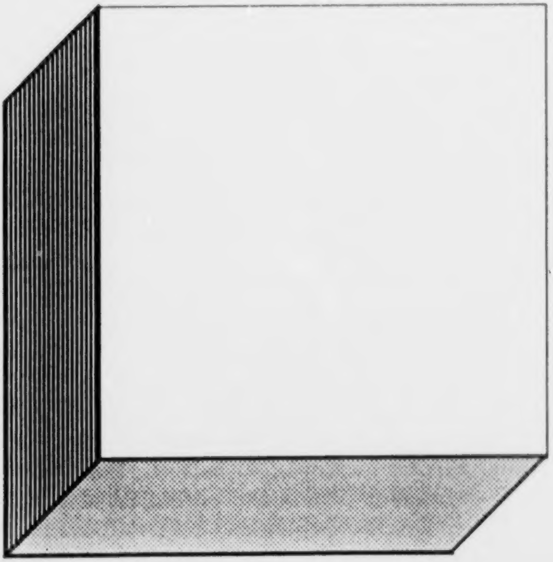
There was a discussion about the possibility of a faculty forum. I was not in the small group that discussed this so I had to have training to make sure I understood what this was all about. Particularly in the universities, faculties in the art departments and the education departments do not have a forum, do not have a place to talk about the kinds of research they are doing and the opportunities for collaboration. So that is another element we are pursuing.

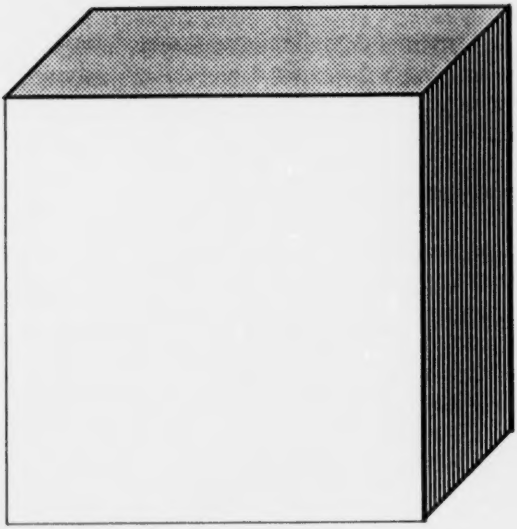
Leadership academies and training institutes that take place for teachers on an annual basis are other opportunities where we are trying to integrate the arts. Just as we were told this morning that getting on the agenda of other topics, whether it be gifted and talented or science education and making a relationship between those disciplines and the arts is the focus.

We will provide some visibility for pilot and model projects. There are some fabulous things going on in this state that do not have a great deal of visibility beyond the individual classrooms and the individual schools or districts. They deserve some visibility and some recognition. So we are working on some ways to help that happen.

I look at Pat Dowd over there and know that I cannot forget the Phoenix Arts Commission nor the Tucson-Pima Arts Council when I am making these kinds of comments. These are two of our professionally staffed local arts agencies, both of which are highly committed to arts education and to developing new programs and ways to complement wha is going on in the classroom.

One of the state arts agency's commitments is to review our programs now, over the summer, and make sure that what we are plannin to do fits and goes hand-and-glove with the kind of mission that was developed out of the Oak Creek Accord. Just briefly, some of the things include looking at our artist(s)-in-residence programs, seeing some of the issues that came up in our discussion of ways that we could help accomplish some of the goals of making the arts basic. We will continue t support the arts education associations in workshop and conference support. We are looking at some special projects for individual schools and school districts other than residencies that will help you to accomplish the goals in your own school. We do not know exactly what those might b but we will be brainstorming and coming up with a few ideas. We also tru that those of you in the schools and in the field are going to come up with much more creative ideas than we have ever thought about. So the times ahead will provide opportunities for you to test your creativity and grantsmanship also.





The last item that the State Arts Commission is looking at is ways to assist in the professional development for teachers whether that is attending special conferences that focus on the arts , not really on the techniques of teaching or skill development in that area, but in appreciating and participating and having an understanding, in depth, of a particular art form or a variety of art forms.

Hopefully by fall, we will have some of these in place that we can advertise to you and solicit your help.

So the first baby steps of the Oak Creek Accord are moving forward. I say "baby steps" because we have been working on this whole effort for two years, starting with our study.

As I see Marion Elliott in the audience I remember a time when I embarrassed myself by saying that she had been working on this for a hundred years. . . but she is a reminder of history, asking us to make sure that we remember the context in which we are working and keep our sights on the future and how we can all, really together, make a difference in the quality of arts education for our youth.

Ms. Pat Dowd is the Artist in Education director for the Phoenix Arts Commission. She has been an art educator for the Roosevelt Elementary District, the Mesa Unified School District and the Ajo Unified School District. Currently, Pat is the National Art Education Association Pacific Region Elementary Division director-elect and serves as past president of the Arizona Art Education Association. She holds a master's degree in arts administration from Bank Street / Parsons School of Design in New York and a BA from the University of Arizona.

Panel discussion following first three responses to Dr. Fowler's address

Ms. Dowd: I had two questions worked out for the panelists. One of them was to request that they tell us some ideas about what arts educators could do to help make their roles more effective in bringing about our goals and Karan English took care of that this morning. Then I was going to ask what things the agencies could do to help us with our goals but Shelley Cohn took care of that just now so perhaps we could go to lunch again.

Better still, let's switch questions. Karan first. Karan, you are a part of the legislature. If we can do our part and educate legislators, bring them along, what then can you do to help us bring about arts education?

Ms. English: Assuming that we do get educated and we understand the necessity for arts education to a much better degree than we do right now, there are a lot of things we can do for you. Some things can be done in policy, some things can be done financially. The state, of course, is having a very difficult time financially right now so you are going to have to prove to us that money we put into you will offset prison bed needs in the end. I used that scenario this morning because there is a lot of reality to it.

We can help. We can do things like we did in the final hours this spring. We got a lot of credit for the final hours and I have to tell you that we may have gotten more credit than due. A lot of us really did not know what the program did. Some of us were told that it was Art Hamilton's program and we had better vote for it. I love the guy so he had my vote.

And there was no time for debate nor for committee input. So timing is everything. It was an extremely good example of how to get something done without anyone knowing what it was we did. And you have really benefited. That, in itself, is something you need to remember because sometimes you go through the process and you get nothing, or you get garbage. Do not believe that you have to go through the normal process. We do not so you should not either. You have proved that very well this year by coming up with the tax. That is what you did. You came up with the new dollars; it did not come out of our existing budget. So you used some creative ideas to do that and you sold it to two key people, Jane Hull and Art Hamilton and they waited until we were tired to spring it on us and we said, "We will give you whatever you want." Again, that is fine. If that is how to get it through, let's do it. It was a creative approach and it was successful. I talked earlier about lobbying techniques. Lobbying is a first step. After you get beyond that step you learn other techniques on how to help us be effective for you.

Another thing I failed to mention this morning is that you have a lot of power when it comes to getting other people to influence us. We are very conscious of voters and if you know five people and those five people call me and say they want this particular bill, that is influential. You do not even have to talk to me. You can talk to my secretary and she will take the message. I get six messages that say, "Vote for 26-44." It does not matter that you have not talked to me, that I do not know you. It is influential.

There are a lot of different techniques, creative techniques to help us help you. Getting a lot of people behind whatever the issue is speaks louder than anything.

Ms. Dowd: Thank you, Karan. Our next question is for Shelley. What can arts education groups actually do at these stages to help the Arizona Commission on the Arts, to assist you in making the agency more effective and to obtain monies for projects?

Ms. Cohn: Well, I think that the whole process we have gone through in the last two years of making allies among all of the arts educators, among the disciplines, is really important. I look back at the effort the music educators did last year in a special advocacy luncheon to which all of the constituent organizations were invited. We heard a very moving and persuasive speaker. Legislators, city council people, decision makers were invited to that and I think that speaks very well for our cause.

We need to be working together. There is power in numbers and the number of art educators in this state and the number of classroom teachers in this state who believe in the quality of art with their students having opportunities to experience a quality art program is very important.

We start small, take tiny steps, get our coalitions together and we will really be able to move toward action. We are identifying some very small, attainable goals as well as some very broad, long-term goals through the Oak Creek Accord. I think we will move forward from these goals.

Next, I have gone to several of the art education conferences in the past year and several of the affiliated organizations of the Arizona Alliance for Arts Education. One important aspect of the art education association is to broaden your membership, make connections not only with the other art education associations, but with gifted, curriculum development people, supervisor's associations. If we can get the arts on some of the broader agendas and different agendas, we will have the opportunity to get our message across to many others.

What about monies? Take a step back and look not just at the dollar, the money. What is it that we want to do? What do we want to accomplish? If we have a powerful mission and a powerful vision, then we can get the strategies together to find the funds. We need to reassess whether we are asking for money or whether we are asking for programs that serve children or whether we are asking for programs that work. Then think of the financial issues.

Ms. Dowd: Karan has told us to stay in contact with our legislators. I'm going to ask Shelley if there is any agency that could give us a listing of bills and the people we could really thank for what they accomplished for the arts.

Ms. Cohn: While I would be happy to do that, I would prefer that Sam Campana do that tomorrow because I would imagine that it is part of her presentation to refer to our excellent advocacy organization. They are the ones who made sure the phone calls were made, the right people contacted and I know that the legislators and the State Art Commission appreciates any of those letters and calls on the issues pertaining to the arts.

Ms. Dowd: Janet, can you tell us more about the kinds of relationships we could build with the business / education partnership?

Ms. Beauchamp: You seem to refer to the organization . . . the Arizona Business and Education Partnership which was known as the ABIEC or a longer name than that for about 25 years. It changed the name three years ago.

The organization was formed in 1960 with the idea that it be a neutral territory, a place where people from both sides . . . education and business . . . could bring ideas. It was formed in the hope that it would simply serve as a way to connect up people and spin off programs. For the first 25 years, the organization did conduct various and different programs throughout the state that brought educators and businesses together. Some of the programs were directed to the particular needs of students but most were directed at educators. Three years ago it became quite obvious that there were a number of partnership programs going on throughout the state, most of which we really did not know a lot about. So the organization became a clearing house that now collects information on partnerships throughout the state at every grade level, kindergarten through adult training, private, public and parochial and that information is available on a data base. There is no fee for the agency information to a member company, school district, associations and individuals who belong but a slight fee for those who are not members.

But the more expansive role of the Arizona Partnership, or TAP as we call it (for "tap a resource"), is that it can be more than a resource center for information and ideas. We are setting up now to be a training center so that if you want to know how to write a grant, how to estimate costs, or if you would like to know how to find a strong supporter for a particular area that you are working on, we can assist you. There will also be a series of seminars given throughout the state. The plan is to begin them in January of 1990 but a lot depends on the fundraising effort.

I think that the next two years are really windows of opportunity for education as a whole, particularly for the arts field, because of the high degree of interest. There is a lot of room for creating solutions to the problems and presenting them. This is a variable: a very big shoulder, a very big heart and a very open hand. The key is that the educators need to do the planning on *how* it is done. Business needs to help decide how we can *implement* it and serve people. The goals go together.

The one hundred sixty associations and business groups I mentioned earlier includes some chambers of commerce that have directed their interests in an educational direction, some Rotary clubs that have made education a very strong point in their agendas and have actually started to do something. But most of them are non-profit organizations and most of them have begun in the last three years. The hundred sixty groups are committed to supporting education across the board. Those that have indicated that the arts and the cultural areas are their primary focus number sixty within that larger category.

The Arizona Partnership has pulled together what is called "Seven Magnet Issues" and one of those magnet issues is the arts and cultural arena. What we are trying to do is to collect names of people who have an interest in doing something and who are willing to do more and find out what that is, to make that available.

One final comment on the Arizona Partnership. It is a nonprofit organization. It does not receive any state or federal funding, never has and probably never will. It is run almost entirely by membership using some program grants. It offers three programs in addition to the resource center services.

Audience question: How can it happen that the legislature require more courses for high school graduation but not pay for adding requirements?

Ms. English: I am very aware that we mandate hundreds of new laws every year and we do not pay for them. But you keep electing us. You keep electing those same people that come home and pat themselves on the back and say: "I gave you the DWI law! And we are going to have drunks off the street in two years." We did not give one penny for that. The legislature not only consistently does not fund all those great things we come home and get reelected on, but you people do not ask us about that either. I cannot remember the last time someone asked me if we put money onto a bill.

Then there is another aspect to this, too. Some legislators take a lot of heat for voting against a good bill. It could come out in the newspaper that Karan English voted against the DWI bill. In fact, I did vote against the bill precisely because it was not funded. Give me credit for

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that, not blame. When legislators have the guts to say, "This is a great program, but it is not funded!", give them the notoriety they deserve.

Take a close look at what the legislature is really doing. Not last year, but the year before, we did a really clever education package but did not put state aid on that package. It was the first time in eight or ten or twelve years that the state mandated a brand new program that "accidentally" did not have state aid on it. Well, it was no accident. Deals were made and the bill passed and no one caught it. You know? You people need to be looking closer at what we are doing. We are sneaky, crafty folks.

Audience voice: There is no system of awards for those districts that are fulfilling the mandate. If they knew that they were going to get a little extra money in their coffers because they comply with state mandates for art classes, you can be sure that the arts classes would be incorporated.

Ms. English: Oh, I am sure they would. I am sure they would. But there are a lot of problems with the whole educational system. Which brings me to one more point. We were all told this session that education would be dealt with in a special session. So, we really did not deal with a lot of creative problems and solutions in education, not just funding, but how to improve the educational structure in Arizona, which we desperately need. We were told that we were going to handle this sometime in September or October. Well, the fact of the matter is that that might just be a pipe dream unless we have a new path or structure to talk about. Financing and restructuring education is not just all of us getting together and talking about what we would like to do. It is having a way to implement it.

First steps first. We have to come up with a stable source of revenue for education and then we have to figure out a new approach for budgeting. I do not agree with the approach we have right now. We have had the present system for about 20 years. *Status quo.* Any extra money by vote. That is the year's budget and that is garbage! That does not work any more.

We are at the point where we have to make very tough decisions. We have to prioritize and that is why it is your job to know who your legislators are now. For the first time, the state legislators are going to be in the same role that I was as a county supervisor: we are going to be laying people off; we are going to be having moratoriums on jobs; we are going to be having to do mandated programs and cut the ones that are not mandated. This is going to be a difficult time. It is also an election year coming up. Do not forget those things. You people are really powerful. You just may not know it yet.

Audience voice: How can we embarrass you to the point where you are ashamed that we lack adequate education in Arizona? That we are so far down in the development of education? That we support sports and other activities better than fundamental needs?

Ms. English: My saving grace is that I have not worded some of this stuff that is so embarrassing, but yes, I am terribly embarrassed. I mean, we are below Puerto Rico in some standards. We are 52nd in the nation. We could not get any lower. It is not just education, it is in health care, it is in some of our attitudes. That is the nature of this state. Arizona has problems. But I would like to work on them.

Inaudible comment/question.

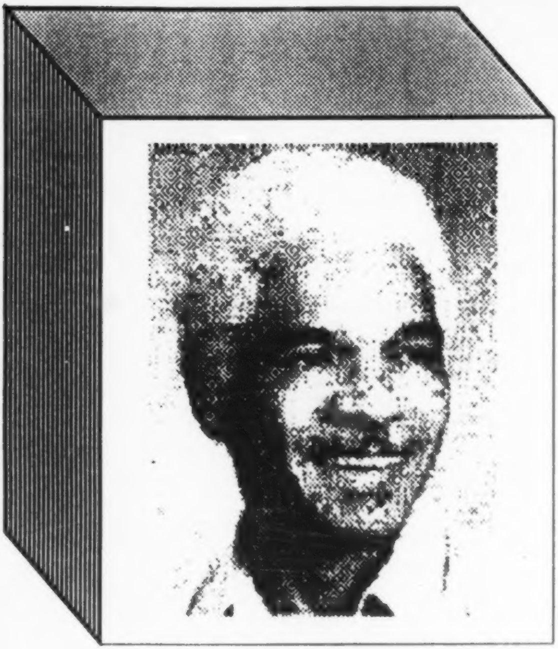
Ms. English: I do not think lottery money is being used for education right now. The big pressure right now is using lottery money in economic development which is another way of getting around to supporting the arts. I am in two of the 160 business organizations mentioned earlier and economic development is a key factor.

Economic development and education are key issues on legislative minds these days. Show us how you are part of those or a piece of that puzzle and we will bring funding in your direction.

Another of the problems that the public does not understand about politics is that you cannot hold a governmental body responsible for its intent more than the length of time that the elected official is in office. I just drafted a conservation bill. I know what I want that bill to do. If I am not elected next year, I am out of it. The emphasis, the direction, the funding and everything else on that bill can change and I can do nothing about it. What the public needs to do is to find consistency in the philosophy of the people that are elected. I cannot be held responsible for the intent of the people who were in office before me and the people after me may have an entirely different intent than what I have. It is very difficult to maintain that consistency.

Finally, one of the things we do not like to do is to have everything written down in statutes because that gives us no flexibility. If a state statute says: "Arts are to receive $1 million a year, that is great if you have not received it. But if we have $2 million available, the law says that we can only give you one million dollars. So, to put everything into statutes has pros and cons. Keep that in mind, too.

Ms. Dowd: I see that our time has run out for this discussion period. A special thank you to each of the panel members and to the audience.



Dr. J. Eugene Grigsby, Jr., recently retired from the School of Art at Arizona State University, holds a Ph.D. from New York University. Dr. Grigsby is currently president of the Arizona Art Education Association, chair of COBA, the Consortium of Black Organizations for the Arts and acting president of the Booker T. Washington Child Development Center. Recently, Dr. Grigsby received the 1989 Arizona Governor's Award for an individual's contribution to the arts of Arizona. In 1988, he was honored by the National Art Education Association as the National Art Educator of the Year.

Comments regarding art education in Arizona

I am very proud to be the president of the Arizona Art Education Association. This organization has been in the forefront of the arts in Arizona for many years. I am very conscious of that because when Harry Wood was president of Pacific Arts in 1958, I came back from Brussels to find out that he was responsible for my being made the treasurer.

My first message is to assert yourself. Become involved. It is through your involvement that state associations can make a dent, be meaningful to the arts in Arizona.

The Arizona Art Education Association has conducted a number of conferences. In recent years, we have tried to address some of the problems you heard about today. In 1987, in Wickenburg, we talked about the Getty Foundation and tried to clarify what that is all about and the directions they are taking that will affect Arizona's art education future. In 1988, we were in Chandler and Barbara Nicholson came from Washington to talk about multi-cultural art education. This year, Cheryl Moran is chairperson of the conference that will be held in Prescott November 30 - December 2 and speakers will concentrate on aesthetics. . . not only of the western cultures but of many different cultures. We need to follow these conferences and build on the ideas and suggestions they offer us. It is great to have a meeting and to have wonderful ideas presented but then you have to take those ideas home and follow up on them, share them with your colleagues, your students as well as your legislators, your administrators, school boards, parents.

Several people mentioned Sputnik during their talks this symposium. That was an amazing time because we became concerned about the sciences and about the possibility that the Russians might be ahead of us in the technology race. Sputnik went up in 1957.

It is interesting to note that at the Brussels World's Fair in 1958, art as well as science was featured by the American exhibits. The American Pavilion had a separate children's art center. It was the only place in the whole fairground where they were teaching art. Five classes a day. Sequential classes. The program was designed by Victor D'Amico and we had children from all over the world participating.

I learned that we can communicate sometimes without even knowing the other person's language. I remember working with two girls from Denmark. We would not let their mother into the room because adults were not allowed in the workroom. I promised the mother that she could come in during the last fifteen minutes. Classes were an hour and fifteen minutes and, after class, when we were cleaning up, the mother was outside knocking on the window. I had completely forgotten to bring her in.

We had a wonderful time. We communicated through art. The language barrier was completely broken.

Another child, completely blind, came in from a deaf and blind center. After she had gone through the session I said to myself: "This has been really very interesting but not very significant." About three weeks later, the teacher came back with this child while all the rest of them remained at school. She said that this girl had bugged her so much to bring her back to make some more feeling pictures. That's what we did, we made feeling pictures. I learned that we communicated many times without knowing that we had communicated.

One of Charles Fowler's concerns was about making art basic. It is basic in terms of being art and having intrinsic value. It is important to know the ins and outs, the techniques, the knowledge, processes, the history, the values. But I also believe, very strongly, that the arts can be supportive of and help in learning other subjects. Gretchen Boyer has expressed concern about arts being used by other subjects and Shelley Cohn mentioned concern as to whether arts could be used by other subjects and about how they might be used. The worst way is in the horse and rider concept in which the arts become the horse and the other subject matter becomes the rider.

When I first came to Phoenix, I taught at Carver High School, a segregated high school of about 400 students. Everybody knew everybody. Teachers were able to communicate with one another and we broke down barriers that often exist in our schools due to lack of communication.

I remember one student who had been assigned to write an English theme of 200 words. He came to his teacher in tears. He just couldn't write 200 words. This same teacher knew of his interest in art so instead of having him write about old Mrs. Wang, he permitted the student to express his thoughts about her in an oil painting. The student did an oil painting. He finished the painting and then sat down and wrote 400 words about his painting of old Mrs. Wang. But he couldn't do that beforehand. Incidentally, the painting won a national award and that former student has been a junior high art teacher in Long Island for the past 20 years or more.

There are other ways, too, that arts can be basic. There was a school in Philadelphia called Gritz High School. Marcus Foster, who was its principal, went to that school and turned it around from one of the worst to one of the best.. He has a book, *Making Schools Work,* in which he neglected to talk about the role of the arts in turning the school around. In his 1972 Pacific Arts Association keynote in Honolulu, he told the audience that he had planned to revise the book and include the role of the arts. Before he could do that, however, he was assassinated by the SLA in Oakland where he went to be the superintendent of the schools. But in Philadelphia, after four years, instead of over 50% of the students dropping out, most of them went to college on scholarships. They went to schools like Harvard and Yale. He had involved parents, the business community. He had made the students feel like they were somebody.

The arts have that ability. To make you feel like: "I AM SOMEBODY".

Another experience in terms of the arts being important in understanding other subjects involves a student who was doing a mural for a social studies class. He had painted a scene depicting the House of Burgesses and he had a nice old cabin with horses pulling a wagon out front. I suggested he do more research to find out more about the House of Burgesses. He didn't say a word when he came back but he painted out the house and painted in a group of men who formed the governing body of the city during colonial times, a member of the lower house of the Virginia legislature. His new insights gave him a much better idea of why the House of Burgess was really important, not as a building but as a home for the ideas generated through the efforts of human beings.

I think the arts can help us to get a sense of understanding concepts.

Results of the National Assessment in the Arts, to me, were appalling. Students who scored above the national norm were those who made more than two visits to museums, who took more than two art classes or who came from an upper socio-economic background. There were more females than males, more Whites than Blacks, more from the northeastern states than southeastern.

To me, this reflects the elitist image that art has had in many of our schools. There are some teachers who select those who are able, who are most capable to produce art. I feel that this is an area where we can have the opportunity to really teach. Especially when the art class has been called a dumping ground and when art teachers get kids who have been told they can't do anything else. Often these are the creative people who will not conform to other kinds of classes but will respond to teachers who are sensitive. A number of students whom I have had were non-conforming. I have had several instances where the art room was the only room open for students because they were kicked out of other classes.

I remember one, very slight Hispanic boy whose classes were limited to art because he was such a hazard in other classes. He had tried to put the math teacher out of the fourth floor classroom. He had done a number of other things that were anti-social and not generally acceptable. But he was a perfect student in my classes because of his interest in art. Often I had to put him out because he'd be there at 7 in the morning and wanted to stay after 5 in the afternoon.

During the break, Mario Mendia was telling me about a student of his, a Moslem girl. He had assigned a project in mask-making to his class and suspected that there was something in this girl's religion that might prevent her from making a mask. He talked with her mother and the mother said that mask-making would be forbidden. Mario had her research and make a mosque instead of a mask. She did a good job and shared this aspect of her culture with the other students. She gained stature in the group and a good grade in the class.

The arts encourage differences. We need to learn to respect and appreciate those things that are different. Unfortunately our art histories, sources that we have learned from, are for the most part concentrated on western art. We have Jansen, Gardner and a few others, but when anything besides European or American art is mentioned, it is usually as an afterthought. Respect for other cultures, respect for people, comes from understanding and research into the differences as well as the similarities. The study of African art was laughed at and thought of as a no-no before Picasso painted *Les Demoiselles d'Avignon*. With the advent of the modernists in the French, German and British schools of art, a few realized the debt owed to the arts of the third world. My master's thesis was on the influence of African art on modern art. It was written in 1940. But it took a few years before this idea was generally accepted.

We need support from many areas. Community support. Legislative support. Within the classroom, we need support from administrators. In terms of excellence, Carver High School was a school that had been turned around. When I first went there, their Athletic Department was using uniforms cast off from Phoenix Union. No art had been taught there. Carver was thought of as Phoenix Colored High School. The only schools they could play in football and basketball were a YMCA team in Phoenix, the Phoenix Indian School and a YMCA team in Tucson. When Carver closed in 1954 that school had been turned around mainly by the principal, Mr. Robinson, who was an educationist. Carver athletes were competing with all of the other schools in the district. Not only that, they were champions in football, baseball, basketball, track. The academic record paralleled the athletic one.

Teaching requires a lot of work. I tried to prepare my students but many of my students at Arizona State complained. . . I didn't know until later that some of them had gone to the chairman of the Department and they didn't get satisfaction, so they went to the Dean but they didn't get satisfaction so they went to the president about me working them too hard. But there is so much to be done in an art classroom that you have to be willing to work. If you don't enjoy it you won't work, but you can learn to enjoy it, and when you do, you can help students learn how to learn . . . that's the secret, I think, to enjoying work as a teacher.

I mentioned support. We need support from of all kinds of groups. The Arizona Art Education Association is a major support group for art teachers. But there are others outside. Other organizations were mentioned here today. There are pockets of organizations that you perhaps are not aware of. The fraternities, sororities, and other people who claim to have an interest in art can be helpful.

In Phoenix, we put together a group of people who say that they would like to know something about art. COBA, the Consortium of Black Organizations for the Arts, originally organized to support an African Art exhibit as an activity of the Arizona State University Centennial. The exhibit was held at the Heard Museum. There were problems of finance and of getting works for the exhibit. Although we were not able to get pieces that were promised by the Metropolitan and other museums, we did get works from some major collections here and from the West Coast. The Heard's collection was assessed by an expert to assure its quality.

As a result, the quality of the work was top notch. Along with the exhibit we brought in Frank Willett from the Hunterian Museum of Glasgow, Scotland, several artists from Nigeria and scholars from across the country to talk about African Art. Students from elementary to university were making banners. Members of COBA, individuals, clubs, organizations, sororities and fraternities were making banners. The people took pride in doing some art, in being involved. To further their understanding, we moved on to other kinds of activities. We had a symposium on Black aesthetics where scholars came from across the country to talk about Black aesthetics. At the same time, an exhibit of artists of the Black Community USA was held at the Arizona Bank Galleria (now the Security Pacific Bank Galleria).

There are many things that make teaching difficult. One is not being aware of others. It is so easy not to be aware, not to be sensitive unless it is pointed out. For example, we as artists know that black is a color and as a color it remains constant because if it is not black then it becomes gray, it becomes something else and ceases to be black. So we use that with a small "b". But if you look around, any group of Black people, you will see that they come in all colors. I maintain, when referring to people, that the "B" in Black should be capitalized. In the same way that there is no such thing as a white person, and if you look at a sheet of paper and put it against the face, it is not white. So white as a color is different from White as a person. People deserve to be recognized and given equal recognition. When you see a list of people and Black is used in small "b", and Hispanic or French or English is capitalized, it gives a subtle message that Black is less than the others. In a sense, it is demeaning.

Come back to COBA as a support group for a Phoenix Art Museum exhibit. There is currently an exhibit which was brought here by US West Communications, called "I Dream A World-75 Black Women Who Changed America" photographed by Brian Lanker. I would like to use several stories about this show to demonstrate how networks can be so close that it is amazing how one person can help another.

(1) I first saw this show at the NAEA opening at the Corcoran Gallery in Washington, DC this Spring. (2) Photographer Brian Lanker grew up in Phoenix and attended Phoenix College. (3) While I was at the US West offices one day, the managing director, Jerry Johnson, said : An exhibit is here called "I Dream A World". He mentioned that they were having a reception and would like to invite us. (4) At home that evening, I received a telephone call from a former student of mine at ASU. She had been my assistant, a person who does all the work in the office. She

called to say that there was an exhibit coming to town called "I Dream A World" and that the artist was her ex-husband, Brian Lanker. (5) This former office assistant was so persistent about this exhibit that she talked COBA into getting the funds to print 50,000 brochures and get them distributed around the valley.

As a result, this exhibit broke all attendance records for the summer months of June and July. More Blacks attended than had ever been in the museum before. We need support. US West Communications is only one organization. There are many others.

We have another group that's working now in Phoenix. . . OIC . . . a job training program. Their clients are dropouts and youth of high risk. A summer JTPA program pays minimum wages to youth with few art experiences, but they have done a number of things around the valley including a mural on the side of East Lake Park and a mural in the Youth Center next to South Mountain High School. They are doing a number of other art projects. Once these youth get involved in the arts, I find that many don't have time for violence or drugs. There was a very significant experience at a housing project. One of our doctoral students, Grace Hampton, selected ASU because she could be the artist in residence at this housing project. The tenants were one third Black, a third Hispanic and a third White. Grace brought in professional artists and art education students to do workshops and there were numerous many activities involving the arts during the time she was there. I have heard from some who have lived there in the years since that it was a very enriching experience. During that time, there was little vandalism and very low tenant turnover. On the other side of town, a similar project had costs of at least $10,000 a year to repair destruction caused by vandalism.

The same thing can happen in the classroom. When you get involved and get interested, things happen. I tried to get HUD to realize that the price of an art teacher plus supplies could be realized if every housing unit in the country would hire an art teacher in residence. They didn't buy into that idea. Guess they had other things on their minds.

In order to get others to realize that what you are doing, it must be important to you, yourself. Don't forget to join, if you haven't already, the National Art Education Association. Thank you very much.

Ms. Gretchen Boyer is the Fine Arts Specialist, Arizona Department of Education. Ms. Boyer received both her BFA and MA in Art Education / Studio Art from Michigan State University. She has taught and directed kindergarten through university visual art programs for the past 15 years in both Michigan and Arizona. In addition, Gretchen has been an active member of the Arizona Art Education Association serving as State Youth Art Month Chairperson, Newsletter editor, secretary and currently, president-elect. She was named 1986 NAEA Pacific Region Outstanding Art Educator of the Year, 1987 Arizona Art Educator of the Year and serves on the boards of a variety of art organizations. She was recently elected as NAEA Pacific Region Administration / Supervision Division director-elect and serves as a manuscript reviewer for *Art Education*, the professional journal of the National Art Education Association.

Remarks from the ADE

I would like to comment upon two issues that I think Charles Fowler addressed quite eloquently today. The first is that of partnerships and the second is with regard to visibility.

The Arizona Department of Education has been busy developing different partnerships and relationships within the state and without the state. Probably, when you think of partnerships, not only do you think of partnerships as being outside of your institution, but also within. And when we talk about institutions, it doesn't necessarily have to be the Department of Education. It could be you within your school district.

How frequently do you communicate with other art teachers within other buildings of your school? I know that's hard because I was there. But those are partnerships.

So, the first partnership that I really am fortunate to talk about and glad that it's there, is the partnership with my colleague, Jeanne Belcheff. When you talk strength in numbers, we can do so much more when we do it together. I think that can be broadened and expanded to the district level as well as the state level. I, for one, am really pleased that we have Jeanne hired in the position of Performing Arts Specialist. Together we are starting to do a lot of partnership building between us, amoung you folks in the districts as well as within other organizations.

When we talk about partnerships outside of the partnerships of other organizations, the one partnership that both Jeanne and I, and, I should add, Miss C. Diane Bishop, our State Superintendent and her Administrative staff are very supportive of, is, our relationship with the Arizona Commission on the Arts. I don't need to elaborate any further on the Oak Creek Accord which we all worked very hard to get to, and the survey, but I think it is important for arts and arts education to work together to promote the best of both worlds and give us the best opportunities for all of our children in Arizona.

Another partnership that we have with the Arizona Commission on the Arts is a grant from the National Endowment for the Arts. That has been really an exciting feature in that it provided seed money for two very important programs. I know, speaking from our Art Education Association point of view, the commission has funded the state arts education organizations, and that funding has greatly expanded the power that the art association has in terms of reaching the public and in terms of conferences and newsletters, different kinds of things. Without that kind of support, well, we might be able to do it, but it would take a lot more time and effort. It's nice to have an organization like the commission to assist in the process of getting things done for the arts.

Another section of that grant dealt with the teacher CADRE that broadens the work that Jeanne and I can do by providing about 32 other individuals to assist us. Through that seed money, the department is looking very favorably on continuing that program. They have seen what it can do and what happened because of it. Without the partnership of the Commission to get the endowment, we would never have had the opportunity to show them what this kind of program can do.

In addition to the partnership with the commission, we have also been working at partnerships with the other arts education organizations. This involves partnerships not only within the state but with regional and national levels.

This symposium is the result of partnerships among and between the Arizona Department of Education, the Arizona Art Education Association and Northern Arizona University. Because of the Oak Creek Accord and the two symposiums held thusfar, my associate superintendent, Dr. Paul Kohler, is looking very seriously at expanding this event. Ed Groenhout, our host here at NAU and Dean of Fine Arts for this campus, is also interested in doing that.

These relationships are moving. I can feel the momentum building. . .and it is so exciting. It's going faster and faster. But we can't do it alone, we need the partnerships.

The other kind of partnerships that we are just beginning to develop are partnerships outside of the state. The Mountain States Art Education Consortium is one example. Right now this event is just for visual arts but through Jeanne Belcheff's energy and interest we will soon be able to involve all of the arts areas. This consortium is accomplished in cooperation with Southern Utah State College at Cedar City, Utah. Plans include the involvement of arts and arts educators throughout the southwestern region.

We are also working on building communications with the New Mexico Department of Education and looking to ways we can assist each other. We are sharing some of the programs we have in place, such as the teacher CADRE and looking at one of theirs which deals with a volunteer system. I will be in Washington and Oregon for an NAEA leadership seminar later this month and will be looking for more partnerships. I will be meeting with state level individuals there and hope that perhaps we can build and work together so as to share expertise and continue to build support for the arts in the school districts of our home states.

Let me reiterate. This could happen at a district level. Think about where you are located. Think of the kind of bridges you can build. This last year I worked with Prescott schools. They came together and have been doing some exciting things together. Too often we get locked into our classroom routines and we forget. We can do more when we get more individuals involved. I think that's the main plus to the partnership process.

Another concept that is under way that I am really excited about is the expansion of this symposium concept to the regional levels around our state. This fall, the end of October, Yuma County will pilot the first regional, building relationships symposium.

Those kinds of regional partnerships, I think, are really going to count. . . growing and becoming stronger.

The second concept from Dr. Fowler's talk: visibility. You know, when I go out into the districts . . . and I have been traveling an awful lot, I have been putting a lot of extra time into that . . . there are so many neat programs going on in our Arizona schools. But we don't talk about them; we don't publicize them.

My big push is: Make your programs visible. When you do something, document it, write about it. Publishing leaves us with footprints so that we can see where we have been. Practice what I preach. . . and hold me to practicing what I preach, too.

This event, sometime in the Fall, will be published. The tapes will be transcribed and edited into a book form that can be used as a guide for not only those of us who are here today, but for the many who could not attend this symposium. This record, hopefully, will be used so that people can capitalize on what has occurred and build on it rather than have to start from scratch. Most of you have seen the book we published on the proceedings of last year's symposium here at NAU. Another one will happen this year.

Another book we published last year was the proceedings from the first arts consortium held in Cedar City. Major papers were presented by leading art educators. These same art educators provided hands on workshop sessions to illustrate the positions they hold regarding teacher preparation at the university level.

To go along with this kind of thinking, when people do work and do promote the arts, give them and yourself credit for the jobs well done.

Another book the Arizona Department of Education printed this last month is *"Integrating Art with Other Subject Areas of the Curriculum: A Resource Guide"*. We had a group of art educators provide our editor with a variety of strategies for integrating the arts. Judy Kula pulled the approaches together, added significantly to them and prepared this document. This guide has already been field tested by CADRE members and is getting into more and more hands and, hopefully, heads of people throughout the state.

My time is running out so I'll just recap the concepts from Charles Fowler's talk that I wanted to emphasize: build smarter partnerships in order to accomplish arts education goals and document the things that you do so that others can use your good ideas to help promote the arts in other parts of a district, county, region, state.

Thank you.

Ms. Sam Kathryn Campana, Council member : City of Scottsdale, has been executive director for Arizonans for Cultural Development since 1983. This nonprofit, nonpartisan organization is the statewide arts advocacy voice. As director, Ms. Campana travels the state meeting with business people, educators, artists and arts activists regarding the economic, social and long-range impact of arts in Arizona. Councilman Campana was a founding member of the Scottsdale Arts Center Association (SACA) in 1975 and served on the executive committee. Sam Campana attended Carroll College from 1966 to 1968 where she was an education major. She attended Arizona State University in 1973 and received an honors degree from Scottsdale Community College in 1974.

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Response to Dr. Fowler's address

The last time I was at NAU, I had the opportunity to hear Dr. Christian Barnaard speak and I'm going to share a little story he told that may be appropriate to us today. He said that right after he did that first, historic heart transplant in South Africa, all the press from around the world wanted to hear how it worked. He was invited to speak everywhere so someone arranged a speaking tour of Europe for him so that his colleagues could hear all about this terribly complex heart transplant surgery he had done. When he got to Europe, they had arranged for a limousine and chauffeur to accompany him for 3, 4 and sometimes 5 speaking engagements a day. A grueling schedule. Finally, toward the end of the tour, he was just exhausted. One evening, he knew he just could not go on and all these surgeons were going to be there to hear him. He was mentioning this to his chauffeur and the chauffeur said to him, "You know, I have seen that presentation so many times and I've always heard the questions and they always seem to be about the same from time to time. . . I'll bet I could do it for you". So they switched outfits and sure enough the chauffeur went in and presented the whole slide show flawlessly. The questions and answers from the surgeons at the end were going just fine until one of the surgeons asked a terribly complex question about the surgery. The man stood there and said, "You know, that question is so easy, I am going to refer it to my chauffeur up in the back."

I thought that was a great story, but I always feel a little like that when I am talking to people who are out delivering the arts to our younger people or in our museums or conducting symphonies. I am only a consumer extraordinaire and really have no talent and no creativity unless it includes speaking to people like you.

Arizonans for Cultural Development is your statewide arts advocacy organization. As I go around and speak to the Rotaries, Kiwanis and Chambers of Commerce, they never quite know exactly what that means. Advocacy is another word for a word I am not allowed to say outloud: i.e., lobbying. That's primarily what we do. We also work very hard at education about the arts. We do that in a variety of ways. But what I'm here to talk with you about today, and you have heard a little bit about it already, is lobbying. I think that my organization is a little bit of an expert on that and I would like to share the success stories we have had over the past several years.

I started with ACD about 5 years ago and the appropriation of the Arizona Commission on the Arts at that time was $200,000. We were 46th in the United States in per capita support for the arts and when we tried to go down to speak to the Legislature about what it was we were trying to do in the arts in Arizona, many members wouldn't even show up. We were really not treated well, and certainly not respected.

Over the course of the past five years, with my board of directors 45 strong and from all over the State, we have gone from $200,000 appropriation to $400,000 to $650,000 to $900,000, to $1.2 million. Last year we were at $1.5 million. We were climbing into a respectable range, not where we wanted to be, but at about 36th in the country per capita. Percentage-wise, we felt we had done some pretty dramatic growth. What we needed was a quantum leap to put us where we wanted to be, mid-range, 20 - 25th in the country.

Presently, as a western state, a large state. . . a conservative state, we don't aim to be in the top ten along with New York, Massachusetts and Alaska, but we did feel that we should be able to say to corporations considering a move here that we were at least mid-range.

We were able to take that quantum leap this year and bring in an additional million dollars so that this year the Arizona Commission on the Arts, from five years ago at $200,000 will now administer a $2.5 million budget. Almost $2 million of that will be appropriated out to arts organizations, artists and artists in education and artists in the schools all over Arizona. We are genuinely thrilled and proud.

How did that happen? How can we take that success that we had with the legislature and have a similar kind of success specifically for arts education? How can we assure that not only education be well funded in Arizona but specifically that arts education be respectively funded in Arizona?

We are just, with this conference and actually starting with the Oak Creek Accord a couple of weeks ago, beginning to develop that strategy. You are going to be a very important part of it. I hope you all have a copy of that Oak Creek Accord. That should become religion to you. There are three steps involved in that and I am serious, you really need to know those three strategies, those three reasons why you need to support arts education.

The one thing that we did when we were working on the Arizona Commission on the Arts is that there were about a half dozen things that everybody was able to recite right off the top of their heads: (1) why the arts were needed; (2) why that was an investment; and, (3) how the money was to be spent. We collectively needed to know that. It became our bible.

So the Oak Creek Accord is very important to your future. Please familiarize yourself with it. We will help you to do that, too, to become very familiar with it. We will boil it down to some 2, 3, 4, 5 sentences that we can all be familiar with.

On the 25th of this month, we will be meeting with the State Board of Education in Flagstaff. We are going to try to convince them that there is a need for a requirement of one unit of fine arts, or fine and vocational arts, for high school graduation. What difference will that make in Arizona? What difference will that make to you and to art education in Arizona?

Currently, there is not a state requirement for a unit of fine arts for high school graduation. If we have a statewide mandate for that, it will force local school boards to reassess their programs and offerings. Because everyone wants their children to graduate high school, to be able to go on to the university. . . if there is a requirement, statewide, people will make sure their school boards have the resources to provide arts to the children. There will be a trickle down effect into each individual school in the state.

Step one is getting the fine arts requirement.

Eddie Basha is the chairman of the board of education. The members of the board are responsible for making this decision. Eddie Basha is one of our very best advocates. Write to him in care of the Arizona Board of Education, 1535 W. Jefferson, Phoenix, 85007. They will make sure that all the board members get a copy of your letter. This is important. One letter, three letters, thirty letters . . . will really make a difference. Karan was not kidding yesterday when she said six phone calls make a difference.

It's interesting. For the city council in Scottsdale, one phone call can make a difference. At the state level, they're a little bigger, they have to have six phone calls. You want to make a difference in Washington, D.C., you're talking a thousand phone calls. There's a proportionate share as you go to a larger government.

I promise you that at the state level, thirty to fifty letters to Eddie Basha will make a difference.

I have to impress upon you that one of the reasons I feel the Arizonans for Cultural Development have been so successful is because very seldom am I down at the legislature. They do call my office for pertinent information. I don't call them. I don't write them because they know I'm paid to do that. If they need some technical information they come to me. But my lobbying is ineffective. To some extent, this is true of all of you. You have a vested interest in why there should be a credit of Fine Arts for graduation from high school. To some degree your letters will not have the same impact as if you speak to some of your gifted students and have them ask their parents . . . or have them write the letters. Bigger impact. If you can generate 1, 2, 5 letters from people who are going to be on the receiving end, that will be an even bigger help.

This is a first step and I will tell you why it is so critical. The governor has appointed a blue ribbon task force called Arizona Fiscal 2000 chaired by Sharon Megdal. She and a group of local business people from throughout Arizona are studying how to better tax, to fiscally run, Arizona. We do not have enough money. We are continually put into a position where we have legislators say to us that we don't have enough money for AHCCCS. There are people going without health care. What about the homeless? What about the children who are sleeping in cars? The problem is that we are being put into a position where legislators have to chose. With the few dollars that they have, how are they going to decide where those dollars go?

We have studiously avoided getting caught in that trap, but it is very difficult because there are such limited dollars. What is going to have to happen, and what our legislators are going to have to be confidently doing, is to somehow increase revenue. That may be additional taxes. That's what the Fiscal 2000 is looking to do: find a way that most equitably increases revenue in Arizona so that we don't have to make such heart wrenching decisions. Do we want money for the arts that will keep people off the streets? Educate our young people? Right now, the financial crisis is so bad that there isn't enough money right now. We need additional money.

If we can get the state board of education to say yes, there does need to be a credit in fine arts to graduate high school, then we can go to the Fiscal 2000 committee and say, "...we have a mandate but we haven't been funded. Now, while you are trying to figure out additional funding, don't leave us out of that formula. There is a mandate that we have from the State Board of Education. We've had mandates in the past that have not been funded so it's critical that as you work out this formula, you include how we are going to fund arts education and the arts in Arizona.

We are going to have to be big-hearted about this. We are going to have to recognize that there are lots of needs. We are one of many. We just don't want to get lost in the shuffle and, we have many reasons as stated in yesterday's keynote address from Dr. Fowler, why the arts are important.

When I talk to legislators, I have to talk not about why the arts are the footprints of civilization and good for our children's souls and all that. Frankly they are just not sophisticated enough to hear that. I talk to them about economic development, the kind of thing they understand. This is the language right now that is their hot button. Long term, however, we are going to have to educate them. Karan said yesterday that they are ignorant people and we laughed; she said they represent the people that they serve and we laughed again. She didn't say legislators are stupid, she didn't say they are dumb, nor uneducable. She said they are ignorant of the arts. There is a very substantive difference there. They represent people who are ignorant of the worth of arts, of arts education, of arts in general. The people that can make the difference are the educators. That's what we are all here for. Over the next 2, 3, 4-year period, what we have to do is educate our consumers: the parents, the children and all of our elected officials at every level. Invite elected officials . . . don't just send them a letter. . . call them out and invite them to your school art functions. Better yet, have someone who is important to them invite them . . . one of their contributors who is also a parent of one of your excellent students. That's who should be calling and saying, my son is playing tonight, my daughter's picture is going to be on the wall at the museum, we'd love to have you come to the opening. Introduce the legislator, introduce the council member. Whatever planning they have made available or whatever opportunity there is for funding that will be soon available. . . mention that in the introduction. These people respond to that. We saw that beautifully yesterday in both Tony Gabaldon's and Karan English's presentations. You have seen the cream of the crop of Arizona legislators in these two. But the difference in their presentations from yesterday and had we a month ago asked them to get up and extemporaneously speak . . . was miles apart. They had to educate themselves. They certainly did not want to get up in front of you and sound stupid, ignorant, uninformed. I know that each of you must have felt, as Karan spoke yesterday, that she had done some homework. Didn't you just feel that way?

Every elected official in Arizona needs to take that personal inventory about why the arts are important. We need to fill in those gaps for those who don't have children or who don't have that personal experience. We need to give them a generic experience and explain to them why it is important to the voters. They will respond to that.

Every time a corporation files every year . . . annually . . . they will have to pay an extra $15.00 fee. It would be good for us to write to our legislators to say thank you for the additional money that will be going to the Arizona Commission on the Arts through the filing for corporations. It's just that simple. It doesn't have to be sophisticated; they'll know exactly what you are talking about. They will be impressed. If they get six letters they will be impressed. If they get thirty letters, they will *really* be impressed. So often we forget to say thank you.

Yesterday a gentleman asked about lottery funds. If that would be a good idea for Arizona. Someone else shared the California experience where they are raising money for education. What they have done is to reduce the general appropriation saying that now education has the lottery.

Now *we* have this additional $15 that is generally an additional million dollars in the state, just like that. Overnight. It has really been a miracle. We are going to write thank you letters. But next year, what is going to happen is that when the appropriation comes through, the million five that we got this year, some are going to say, "Well, gee, now they have that million dollars that we gave them through that additional fee. There will be more and more corporations as Arizona continues to grow and thrive and we will be able to cut back on that appropriation." There is a real danger here. Yesterday in a conversation with Karan English, Shelley and I heard her talking this way already. This is one of our best supporters!

Let's take a hand poll. How many of you really would not want to pay additional taxes? How many of you feel that you already pay enough and are sort of strapped anyway? How many of you, realizing that the need is great for education might feel OK about having to somehow pay additional taxes? How many of you, even without education as an issue, just feel that Arizona is underfunded in the arts and other things?

Karan mentioned something yesterday that struck terror in my heart. She said that maybe all that talk about having an education session was only a political ploy. She suggested that we need to write to the people who make that decision. There are only three people in the state who can make that decision: the governor, Jane Hull who is the Speaker of the House, and Senator Bob Usdane. So a letter to the governor would probably be the easiest thing for each of you to do. A letter to the governor telling her why you think it is important that there be a special session on education because education, in general, is underfunded and in critical need.

Arizonans for Cultural Development are going to have an arts congress in the spring. We are going to go to the legislators on their ground. We are planning it right now and, I can't guarantee it, but it will likely be the last weekend in March. We plan to have a big tent at the Capitol and we will invite all the legislators to lunch. We expect a 100% turnout. If you would watch for that, I will be certain that all of you and your organizations are included in that event.

In closing, remember to be involved, involve the children that you represent and get their parents to be involved in the political process.

Ms. Mary Beth Dorn is currently the public affairs director at KGRX 100.3 the Wave. She completed her training at Balle School of Broadcast Communications and interned with Kathryn Underwood, news director at KKLT radio in Phoenix. Her focus in college was communications counseling, emergency medicine and dance. Her love and need for creative expression has brought her such experiences as being a model for artists and photographers, commercial and voice work and as a movie extra.

Response to Dr. Fowler's Paper

It is really great for me to be here because it was through reading Charles Fowler's book that I finally figured out where the gaps were in my life and in my own education. It is helping me to understand more about our society and possibly what we can do besides provide symptomatic relief.

I have also been in crisis counseling which puts me in the social services, a very hard area to deal with. Public affairs are also quite similar in that I'm dealing with the public as far as problems are concerned and the time to find solutions.

One thing that I want you to remember as I'm speaking today is that radio and TV people are corporate business people. That is a bottom line. A little later I'm going to give you some pointers on how to deal with these people and things that you can do in getting yourselves heard and figuring out ways to develop programs or develop public service announcements that you can actually get on the air. It is a real, educational process to figure out how to appeal to the compassionate natures of these people. It is not easy. It is probably the biggest challenge.

When I was in school, I did pursue artistic and creative endeavors but I am a victim, as Charles Fowler points out in his book. It was considered frivolous o be involved in the arts and the emphasis was on science and math. I felt that I didn't fit in anywhere and I couldn't figure it all out. As I went hrough school, I couldn't quite find a place and as I pursued the arts, dance, voice and this ype of work, it was ooked upon as, well, "Why do you want to do that?" or: "That's not going to make you enough money."

So I floundered. I did one thing. I did another. In school I was ypically lost and that was really hard. To me, it reflects a really deep attitude in our culture and in our society. I feel that this is where education has to take place with business people and with corporate structures because I don't think they really see it. I didn't even put it together until after I had been here. It took a toll on me to put it all together this late in ife and I don't want my children to have to go through the same thing. I would like to see art as a basic. I think, really, it is really important as far as media goes.

Media is a business that works under time deadlines, time pressures. The people are very, very nice people for the most part but hey are so busy. They might talk to you on the phone and then they might have a distraction that causes them to immediately forget that they talked with you. So, one of the most important things to remember is that any ime you are dealing with any kind of media person, you are going to need o make really personal contact and telephone, if you can but preferably get your face seen somehow. Get them to know you. Get them to know your name.

In public affairs, I interview people anywhere from councilman to mayor, vice-mayor to directors of development and youth programs, or you name it. I like to talk with these people. Charles Fowler posed two questions. He asked: "What has kept the arts on the fringes of educational respectability?" and. . . "Is it that our educational and corporate leaders don't equate the arts with mentation?" He also said that the fundamental purpose of American school each day is preparation for work. Again, we come back to the nation at risk. The arts have taken a back seat. They relinquished their larger educational purposes to serve an economic agenda and this is where our challenge lies.

All of you, as art educators, teachers, typically are caring people who are underpaid and undervalued. As a crisis counselor, I felt that way. I have been in the helping profession for a lot of years and in different ways, in dealing with stress and dealing with people on a personal level. Whether it is in the arts or social services, I don't think it matters. Somehow we have to show the corporate world and the business world that education, what they are asking of education, is too limited. It is too limited for their own good because we are going to produce children who are half-baked. They are only half done coming out of the oven. It is not enough that they can read and they can write.

I find there is grave imbalance in our educational system. This is not new information to any of us. The imbalance also exists in our society. It is evidenced by our dropout rate, our crime rate, teen pregnancy, substance abuse, suicide, etc. This list goes on and on. I interview many different people. As I get a good picture of this I find it is really overwhelming, yet I find it really important to somehow find an answer. There must be an answer to the problems that are coming up so strongly in our society. There is a really big kick now in TV, on radio to "Say no. Just say no to drugs". These programs are great, don't misunderstand me. I don't think they are enough, though. I've asked the youth directors of these programs that deal with juveniles, that deal with the kids that are dropping out of schools, and they know it is not enough but as far as what the answers might be, they don't know.

Why I am glad to be here is that it is finally beginning to fit together a little bit for me. Personally, I think that arts is an answer. I think that the arts are fundamental enablers. There is potential for development of a full human being. That's where it is put together for me, where I see the gaps are in my own education. I think you will need to appeal to media people, to tap into their hearts. And if you do it in a rational way, if you have a package put together and you can appeal to them where it counts, you can take something to, let's say, a general manager of a TV station and you can say, "Look at all these kids. They are dropping out of school. They are getting pregnant. They are on drugs. What are we going to do?"

What's happening, you see, is public service announcements for drunken driving, drugs, teen pregnancy. They are doing that now. But if we can get them to understand that YES, that's great, but we need to get underneath that and there is an answer in arts. . . if you can get these people behind you, there's a lot of money in media. But, like the legislators and politicians and the world at large, they don't understand. They will do the PSA's because they want to appeal to the audiences. Remember, they make their money from the audiences. Audiences are what attract advertisers and that is where the money comes from. That's pretty much the bottom line. If radio stations didn't have to do public service announcements in public affairs in order to look good for Federal Communications Commissions, they most likely wouldn't do them.

Oftentimes I have found myself saying : Does anybody care? Why am I in this profession? But again, I have to remember that maybe I can make a difference. Because I care, maybe that will affect one other person. I know that my frustration is not different from what you all go through.

I have a couple of kids in junior high and high school. At times I see kids bored with school. I wonder if education is tapping into the uniqueness in them. I see that there is a real need for all of us, as humans, and especially children, to be really excited by learning. I feel challenged by learning. I don't think this is anything new to your ears, really, but I think these are important facts as far as presenting the package to media people.

When young people are not challenged, and when they are not excited by what they are learning, that's oftentimes when they are going to seek other stimulations from outside sources . . . drugs, whatever it is. When we are out of touch with our feelings, communication breaks down or maybe, communication skills are never built. I think the arts develop all of these elements, and I think that it might work to develop some kind of program to present to media people. Do it on the basis of using youth as the core. In such issues, if their senses are stimulated in a healthy and creative way they are not going to need to go into drugs and alcohol, that type of thing. Another reason the arts are so vitally important is that the family system is breaking down. To me, substance abuse and increased crime rates are reflective of dysfunctional society.

So how do you get your message on the air?

First of all, you must have a message. Then you must package that message so that it gets the attention of people who can do something with it. Then you must find those people who can help you get the job done.

You have a message with the arts and the benefits that they have for our youth. Put your message together simply. State the facts about what is happening, when it is happening, who is involved. On the backside, put more information as well as the name of the person who can be contacted for still more information if the story proves newsworthy.

Remember that you will be dealing with highly competitive people, people who are always pressured by deadlines. You're talking about a day beforehand that you will be sending something for their use. Call. At the station, whether radio or TV, find out who deals with public service announcements and find out who deals with public affairs. Also find out who the general manager of the station is. If you can get to talk with one of the top people in the station and make some kind of personal contact, you have a much better chance of getting something on the air.

Typically what happens at stations is that program directors get piles of public service announcements. I mean piles. A lot of times they get overloaded. They either laugh at them or put them down or throw them out. It is important that you make personal contact. I talked with one woman at a station in Phoenix and I asked her: "What makes the difference whether you put something on the air?" She said, "Well, part of it is if it's fun, if it is interesting, educational and . . . bottom line . . . newsworthy. That may mean that you need to present yourself in typically a different way than you might usually do. Some of these people are also willing to help you. What you need to do primarily is to send the basic information to the station. The facts, figures, dates. On the back, more information. Oftentimes the PSA will be rewritten. It does not hurt if you write your own PSA — 30 seconds or 60 seconds. They may rewrite. After you send something, call them up and do not worry too much whether you are bugging them to death. Better that you take extra steps and contact them than do nothing because there is much less of a chance that you will get your message in unless you follow up.

Now, as far as public affairs, that will vary from station to station. One of the important things to know about radio and television is that they deal with a target audience. Typically, top 40 stations deal with teenagers. Some of your stations will deal with young adults, and it just goes on down the line. You can sometimes tell by listening to different stations what kind of audience they will appeal to by the music they play. If you are not sure, call them and ask them. They love to share information.

You could ask them a million questions in order to figure out what kind of station you need to send your stuff to. If you send your stuff to a station and their audience is not appropriate, they are not going to air it. You are dealing with the arts and that's a pretty broad spectrum. Twofold, you could probably go with a top 40 station with teenagers as well as young adults and also with older adults and you could get a very wide range of an audience. And again, it does not hurt to call the station and ask them. Tell them you want to get involved in this type of project and air public service announcements. Ask them: "What do I need to do?" Remember the newsworthy part, because if radio and television can turn something into a newsworthy story your chances are 100% better.

Get the name of the person in charge. Sometimes the station does not have a good person for that. That is where you need to get in touch with the program director or try to tap into the general manager. Do not hesitate to be relentless because otherwise you will not get anything taken care of. Sometimes the jobs we discuss over the air have callers and they will, if they have the time and interest, want to add information about the event. The more you add on the back, the better. But do not put too much on the front. Just put your facts and figures so that they don't have to plow through all of it. There is the chance that they will not do that if it is too complicated.

The bottom line for radio and television is money. They survive because of commercials and that takes precedence over public affairs, public service announcements, whatever. If you appeal to these people with youth in mind, that is where you are going to get them, possibly, in the heart.

Whatever town you are in, you will find yellow page listings under radio and television for your local stations. If you are from a small town, you are not going to have all that many stations. If I were you, I would call every station. If you are talking ten stations, call them all. Ask them these questions: Who does PSA's? Who does Public Affairs? What does it take to get information on the air? Do you have a talk show? Do you have anyone who does interviews?

Let them know what you do and what it is you need to get circulated. Most of the time they are really willing to help because you are part of the audience. It is like being a private citizen. You are part of their audience and they want to keep you. They want to keep appealing to you.

As far as being interested in the arts, KKLT stands out in my mind. They are not commercially oriented radio so they come from a totally different place. They are very supportive of the arts. The man to talk to there is the news director, Gordon Helm. He is really nice, intelligent and very interested in and supportive of the arts. He would be a good person to call and talk to to get ideas on how to get through to other stations and get information out to the public. A woman that you would contact there would be Kathyrn Underwood. She is a great lady. She is the news director. She does not necessarily handle the PSA's but she does do public affairs. There is a good chance you could get in there if you tried. The station itself, if you have listened, is very supportive of the arts.

Your talk stations: KFYI, KTAR are the two biggest. KFYI is more controversial and they also have a much higher turnover. KTAR is a more reputable station.

KMEO deals with young to older adults and the woman to contact there would be Lisa Gennaut. She does news and public affairs. Do not forget your classical stations even though they are hard to get through to. KONZ in Phoenix would have Dick Ellington as the person you should contact.

If there is information you want to get specifically to teenagers and that you feel would be really valuable to them, KUPD, the hard rock station would get that job done. Dave Kraft does a lot of public service work and he is the most popular on that station. He does not do it because he has to because the station does not really have to. It is something that he feels part of and as far as tapping into teenagers, I think he would be a really good resource. As far as teenagers go, you have three other stations: KZZP, Y95 and KKFR. At KZZP, talk to Bruce Kelly. He is the morning guy and he is the one that is most heard.

If you get media people to understand the importance of art as the real basic and the real necessity and the bottom line; i.e., a solution to our youth really having a focus in their lives and being well-rounded human beings, you will enlist them in your causes. Helping youth through the arts, to me, is a solution as compared to symptomatic issues that are not really solutions. That is what I see a lot of. We are really dealing with a lot of symptomatic behavior and symptomatic solutions.

My station is KGRX in Mesa. The number is 946-3100 and the person to talk with there is Mary Beth Dorn. Feel free to call me there at any time if there is anything I could do to help and I will be glad to interview, get stuff on the air, whatever I possibly can do. Let me know.

Dr. Mary Frances Fest has been in the field of education for thirty-two years, nineteen of which have been in choral music education in Arizona high schools. After graduating cum laude from St. Mary's College in Los Angeles, Dr. Fest completed her M.M. and her A.Mus.D. degrees at the University of Arizona. Currently, she serves on the board of directors of the Arizona Music Educators Association as immediate past president and on the board of directors of the Arizona Music Preparatory Program. She is also president of the Arizona Alliance for Arts Education as well as director of choral activities at Amphitheater High School.

The Role of the Arizona Alliance for Arts Education

I know a little girl now who when she was 3-1/2, one day, I told her she could not do something and she said to me: "You know, if I were a mommy and you were my little girl, I would say 'yes'". So when Gretchen Boyer asked me to speak to you I sort of hesitated and she said to me, you know, if I were president of AAAE and you asked me to speak, I would say yes. So here I am.

One of the nice things about summer is the opportunity to read something besides educational journals. I just finished reading *The Fourth Protocol,* a spy novel by Frederick Forsythe.

The Fourth Protocol refers to an agreement between Russia and the United States to never put together a small nuclear bomb that could do limited damage in a small area. You will have to read the story to get the rest of what happens, but I would like to use that analogy and say that the fourth protocol is an agreement to never destroy the arts in Arizona. The relevance is that administrators, school board members and the legislators could put together a small A-bomb in our state.

In the novel, the parts are smuggled from Russia in the most clever ways. (This takes place in England during election time and the bomb is going to go off for political reasons). Each part of the bomb comes into the country in various ways. I think these kinds of events are being "smuggled" into our state right now.

I recently wrote an article for the journal of the Arizona music educators and it was written at the time of great euphoria because we just celebrated our golden anniversary this year. I had just returned from this celebration. It was time for me to write this article and I was going to write in reference to what a mountain of influence we had had over the years. And then I began to get phone calls, and I will tell you, it was like coming down from the mountains to the tar pits . . . to prehistoric attitudes . . . that we have toward the arts on the part of administrators, school board members, and legislators. So, I wrote the article and I referred to many situations which I called "Themes and Variations on the Hymn of the Budget Crunchers".

The first variation was called **deformation**. It refers, unfortunately, to my own school district. Here is the scenario: At the junior high, the district grants writer (and that is all she is hired to do) has succeeded in getting so many grants for teaching technological courses that they have decided that sixth through eighth grade were now going into a middle school and would have only technological courses for their electives. Oh, yes. . . there was to be one arts and crafts course for one semester in the sixth grade. Furthermore, arts were going to be put before school. You know, the youngsters would catch a bus in the dark at 6:15. . . only one school bus in the whole district. They would travel the whole district and make it to school in time to make a 7:45 - 8:30 class about three times a week. They were going to keep the arts.

What we did is what you need to do in a similar situation. We got the parents organized. Now the band booster president had always had the phone numbers and addresses of everyone in the high school band because that is part of the band's organization. But because the boosters used that information to get things going, our band director got a letter of reprimand telling him he had no right to give the names and addresses of the band members to the band president. Things got very sticky, however we did organize, underground. When the parents came to have the opportunity for choosing electives for this coming year, they overwhelmingly destroyed the plans of the district. So the arts will be taught in the junior high.

The next variation is called **extinction**. This is subtitled: If it ain't hurtin. . . kill it. I am referring to the Scottsdale District that has one of the best string programs in Arizona. They were a little short of money so they were just going to knock the head off the whole thing. String students were going to be out with little tin cups. They were going to kill a wonderfully healthy program.

You can believe those parents got together and I sent them a copy of my article and told them to share it around without the administrators seeing it. And the strings are alive in Scottsdale.

Next variation is **starvation**. I am talking about Flagstaff where we did not win. You know, I just really resent that we have to put what we know is one of the necessary subjects or areas on an override. Have you ever seen the football program on an override? I might also add that I don't think our salaries ought to be on an override either because I think we are necessary. So we did not win this one and you all know what will happen in Flagstaff this year. People lost their jobs because we did not succeed.

The next variation is called **improvisation**. I got a phone call requesting that I call a school board. What was going on is that they had a band director, full time at several schools, but not having all that many students. He was apparent in the faculty room quite a bit of the day, drinking coffee. Well, that doesn't do any of us any good. As a result of that one person, however, they were going to cut the whole program radically. I called the president of the school board and asked for just fifteen minutes. He was very nice. I said to him: "Why are you killing all of the music in your district? If that one person has only 2/5ths of a job or is only teaching 2/5ths of the time, make him a 2/5ths person but do not lump everyone else down.

I didn't learn about the results of that effort for about a month. I was at the All State Conference and somebody said to me: "Guess what!? Our school board president came to the next meeting and said: 'Have I got an idea. . .'" This is fine. He can think it is his idea as long as it happened. That one got solved, too.

Now I heard another one yesterday, so I have a new variation: **stagnation**. I just discovered that the Tempe Elementary District, which has a wonderful music program, doesn't have any art teachers. I cannot imagine an elementary school without art. But they have a couple of coordinators who go around to all of the schools and do something. Of course, if the principal doesn't want them in that school, they can't teach there.

The coda to this is called: ***requiescat in non pace: may they not rest in peace.***

In the story mentioned above: *The Fourth Protocol* , the English have a very, highly-organized intelligence organization. So do we in Arizona. It is called AAAE. If you are a member of the Arts Education Association, you are a member of AAAE. The Arizona Alliance for Arts Education. We are connected with a wonderful organization that we have with Sam Campana and the Arizonans for Cultural Development. They give us ideas when we are to make telephone calls, when we are to write.

Then we have The Arizona Commission on the Arts that goes way beyond what they have to do to help us out. Then we have the Arizona Department of Education with wonderful fine arts specialists that are here with us today: Gretchen Boyer and Jeanne Belcheff.

We have every arts education organization in the state aligned and we meet regularly. You need to be aware that we represent the Arizona Art Education Association, the Arizona Arts and Early Childhood Association, The Arizona Dance Corp Alliance, the Arizona Music Educators Association, the Arizona Theatre Arts Association, the Arizona Humanities Association, the Arizona Communications Association, The Arizona Association for Gifted and Talented, the Higher Education Association, Very Special Arts, not to mention the Arizona Department of Education, Arizona Commission on the Arts and Arizonans for Cultural Development. In addition, we encourage representatives to come from the Arizona School Boards Association, the Arizona School Administrators Association, the Arizona Congress of Parents and Teachers. All of these groups are working to make a difference. You are not working by yourself.

The fourth protocol will not be able to get a bomb into the state because we will not let it happen. The Oak Creek Accord is a part of that. A need that must be recognized is that all of these organizations turn over leadership every two years. So we need to do a little bit of reorganization, maybe, and put some permanent or longer range representatives in office. But we ARE organized. We are not starting from scratch and we are not reinventing the wheel. We are doing something.

I would like to talk about another area. I call this the courage to be naive. For the last four years, our family has spent three or four days in a wonderful resort in LaJolla each summer. It is a time to unwind at the end of the school year and it is right on the beach. I'm a California girl but I grew up in the fifties and we did not have wet suits in those days. We just went surfing in the ocean with our bodies. I still do that but from our hotel room I see these bodies in black suits. On Saturdays, especially, they come down in hoards.

This one morning, as I'm looking out the window, I see this strange ceremony. When they finish surfing, some of the people walk out forwards and some walk out backwards. I thought it was an initiation ceremony. I figured out that the ones walking out backwards haven't passed something or other. The next time I was out walking, I asked one of them: "Why are those people walking out backward?" I expected it to be a secret organization. The answer was: "Because they have their fins on and it is too hard to walk frontwards. I learned something.

Is there something you are naive about? Do you know how to fix a car? What about snorkling? Piano playing? Have you ever been in a conversation where someone is talking about something you do not know about? You know you do not know a single thing they are talking about but you are too afraid to say. . . "you know, give me some background on what you are talking about. . ."?

Well, administrators are that way They are sometimes quite naive. They are naive because they have been starved and deprived of the arts.

One of the things I suggested at the Oak Creek Accord, and it did not go. . . maybe because we could not do it in the length of time that we have. I think that when we certify school administrators in Arizona, we should require a certain number of courses in the arts. Why? Because administrators know about reading, writing and arithmetic. If arts is one of the core, how come they do not have to know about the arts?

Now, knowing that administrators are naive about the arts, we need to stop threatening them.

In about 1967, I had an administrator who did not like one of the musical pieces I had selected for graduation ceremonies. I realized, at the time, that it was a threat to her. She did not understand the piece and so she did not want it performed.

I have been so careful ever since. They are threatened. Why? How much do you know about civics? About computer science? Well, I think that if you don't know much about business, that's OK. If you are not an authority in computer science, that is OK, too. But if you know nothing about the arts, you are talking about the insides of you and that is threatening.

Your knowledge is threatening to administrators. You have to be very subtle in the way you talk with them. For example, if you have a piece of student art that you are displaying in the administration building, bring the administrator over to that and use your vocabulary. Talk about line, texture, form...what you are doing in your classes. Because he or she does not know how to talk about the work, you are educating. The administrator might show off the work more now because it can be talked about intelligently.

We need to be aware that administrators, school board members and principals are often naive. We need to stop threatening them and start educating.

The next thing I want to talk about is called: ***Fly In. Waddle Out.***

We live in the desert and I just love it. In our back patio we have a wall that is wide enough, so we put bird seed on it. I got this great idea to feed the birds and started out with a five pound bag. Well, my gosh, those birds have a telegraph system and pretty soon we are up to 25 pounds of seed at a time. I have completely changed the migrating habits of birds in Arizona. My husband made a sign for the back porch that says: Fly in. . .Waddle out.

That's what we need to do with administrators. We need to market the arts so that they fly in, change their migrating habits so that they migrate to the arts, and they waddle out so full of the arts that they will always support us.

What are some of the ways we need to do that? Well, AAAE is doing that. We hope, at the legislative level. We need to have people like Sam Campana write an article for our state organization newsletter. If she had an article every time our journals come out and informed us as to what was going on in the legislature, we could write letters or make phone calls to our representatives. We need to also support people in all of our affiliate organizations.

Remember, we are trying to change the migrating habits of birds. Who are those birds? Principals. School board members. Legislators. Some of our teaching colleagues. Parents.

Word has come to me from a source I cannot mention that the ultimate aim of the superintendent in my district is to offer all musical programs at the community schools in the evenings. You and I know that school boards pretty much follow the administrator recommendations. To really know what's going on would be a full time job so mostly they agree to administrator advice. So, what do I need to do? Right now, there is a great person who works for our district. She is really supportive of the arts and she would get the superintendent to follow her.

Another thing we need to do is develop an awards system. Do you realize that those "A+" schools are not "A+" in the arts? We need to have an awards system so that those schools that are following the mandated regulations get a little extra recognition. Would they not conform very quickly?

Something else that we need very quickly is statistics. We just don't need national statistics . . . they will be of great assistance. . . but we need some local and state statistics that say because these learners took arts courses, their grades are better. They use both sides of the brain. They have better functioning skills; they perform better; they stay in school longer. Those statistics can be done.

We need statistics that will say to legislators: "Look at the students who had arts and look at their scores. Look at the difference in the scores of students who did not have arts." We all know they will be there.

We also need to make businesses aware of that. We know that anybody that is in the arts is disciplined. We know that they can work with long range types of things.

Two years ago, when evaluations were a big thing and I was head of the fine arts department at the Amphitheatre High School, all department chairs had to learn how to evaluate teachers. Not for the idea of evaluating but to give positive feedback because teachers are really doing well.

We went through three days of assertive training that were a couple of weeks apart and then we had to go to each other's classrooms. The science teacher came into my room and he was aesthetically illiterate and he sat there through a choral class. When it was over, he said: "I had no idea . You are teaching skills I never even touch on." Then he added: "I will support the arts for the rest of my life." This is after one class.

Conversion is possible.

Are you aware that AAAE has excellent stationary that says : "Arts: The heart of education"? Want to write a letter or thank you note to some administrator when they have done something special? If this became our insignia of comradery that we share, such a thing could be wonderful.

I'm going to issue you some challenges.

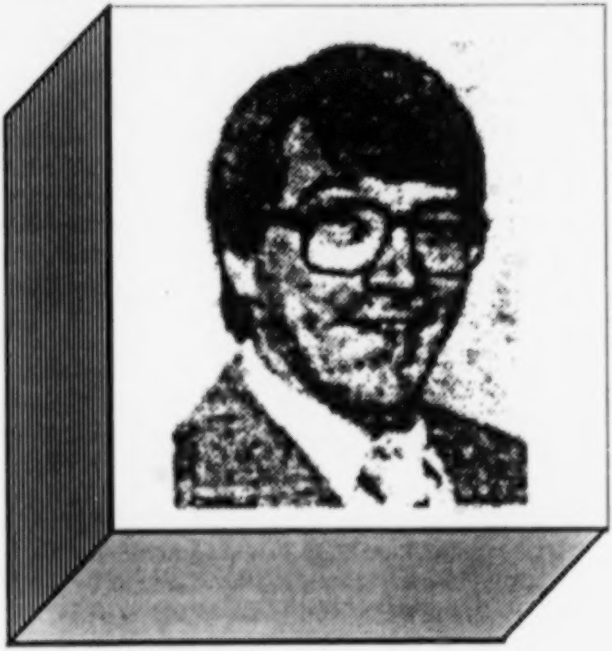
1. Use the word "arts" and not just art. In music we've begun to do this the last few years. We need to realize that we must stop defending our own little castles. We are now defending the kingdom. We are not in opposition with you in dance or drama, we are all together. We need to stop any jealousies because one group has a stronger program than another. If music has a stronger program, well, we are going to work with your program to make it as strong as ours. Let's get together and use the word "arts".

2. Help develop good relations with arts teachers in your district. I'm not talking just about the arts teachers in your school, not just your district. I'm talking about all arts teachers. Maybe you need to form some kind of a district arts symposium that will put all of you together and then go through and identify those parents who are interested and who would write to legislators. Identify parents who would run for the school board and then support them in getting them elected. Call this group something like the district arts literacy booster group. Let you administrators know when things are going on and invite them to attend or participate.

3. Support one another. Go to other arts events. Write thank you notes when you need to. Go to board meetings and get your art displayed on the boardroom. Gently educate your principal using arts terms that will not be threatening.

4. Arizona is a state in a country that has quality education, quality roads, quality anything you like. If we want better education in this state, then we need to do something about it. The price it costs to keep one prisoner in jail for one year would put a student through 12 years of school. That's mind boggling.

Lastly, when all else fails, there is the fine art of manipulation. So go to your administrator and say: "If I were superintendent (or whatever), and you asked me to develop a quality arts program in my district, I would be saying yes."



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Management Planning in Visual Art

You never really get a second chance to make a good first impression. It is one of the ironies of life: either you do or you don't. Last December (1988) I had an opportunity to do a day long session with art educators. I am probably the furthest thing from an artist that you can ever conceive. I am strictly a linear man, to say the least, but I got together with these artist people and art teachers and art educators and people who were interested in the arts and, like today, we talked about leadership. I have got to tell you that with their chance to make a good, first impression with me, they wowed me! They absolutely floored me with their enthusiasm and their interest in what I brought them.

Let me tell you what makes it even more ironic. I work with people all over the country. I just got back from doing a seminar with Yonkers School District in New York. I work with teachers all over the place and usually when I leave a seminar I can remember one, maybe two people who were really outstanding. I can remember everybody, every art person who was in that room last December.

So I am absolutely delighted to come back to talk to art educators. I think that, from what I saw that day, that the Arizona art educators are on their way to creating a powerful, statewide coalition for the arts. But I have to caution you. You need to do some things systematically. You have to follow a few simple principles and they have to be done systematically. You have got to remember fads always begin at the top. They kind of roll down hill to you and to me and we are expected to do something with them and then they flame out.

When you start talking about innovation and change, you understand, they start with the grass roots level. So if you folks really want to make an impact upon the future (because my speech today is about the future), you have got to start at your own local school district and then you move into your regional coalitions and then I promise you that there is going to be enough combinations that are identified that you will be able to champion plenty of causes at the state level. But it all starts at home.

So what I am here to talk with you about today is not about teaching. We are not going to talk about the stuff that you do, the stuff of your life. We are going to talk about a process that Gretchen and many of the people she works with throughout the state developed for the model schools. We are going to talk about a process for planned change. We are going to talk about one of the concepts particularly, which is leadership.

Art education is on the line. You compete day in and day out. You have to become assertive in what you are willing to do in order to create your very own niche. So we are going to talk about a lot of concepts about leadership today. Then, when we finish talking about the process for planned change, we will shift gears a little bit and go to part two where we talk about the "big picture". All of the things that have to do with relationships.

We are going to cover all of this so that you get the idea of what the other dimensions are that are out there. The other things you have to deal with as you try to make art education take its rightful place in Arizona education.

The Arizona Department of Education, through Gretchen, has developed a decentralized plan for districts and it is called the Visual Arts Model School District Program. I prefer to call it a process for planned change. Now I want to emphasize to you that this is a decentralized plan. That means you can do whatever you need to do with the plan. The thing that Gretchen has done that makes it nice is that she has given you a systematic way to get the job done.

One of the things that we have noticed is that there have been eight initial districts that have gotten into the plan. Each was asked to determine an area of concentration so that they can improve the quality of their visual arts program. The plan developed in conjunction, because of a lot of people coming together and telling Gretchen that these are the things we need to do in order to make art education really basic. But what the eight districts have done is kind of interesting. In one year, they have gotten a lot accomplished. Since December, I have been monitoring what the eight original districts have done and there is progress. There is no question about that.

Where I come into play with this whole process is that I can help those people. I can help the eight new teams that are here today because when I get finished talking with you, the eight teams are going to go back into the classroom and we are going to roll up our sleeves and we are going to get to work. We are going to ask: What is it going to take to get rolling in your district? To create a power force? To create that movement. . . a dynamic in your district to get what you want?

The first eight districts all picked one thing. You can't do a hundred things at once, you can only do one thing. You have to pick the one thing and you have to do that one thing well. You have got to pay attention to certain things in terms of this process.

There are four main elements that always come to bear when you want to try to effect change in any particular area. These four elements are: (1) gathering data; (2) defining the objective; (3) using what is called the master mind principle; and, (4) the concept of leadership.

Let's take them one at a time.

The idea of gathering data is very, very important. Some districts may call it a needs assessment. What that means is that you are going to go out and you are going to ask people "What do you think? What do you think is the best thing about our program anmd what is the worst thing about our program? And, if you could change one thing, what would it be?"

Now those three critical questions, they are simple questions. I have seen needs assessments go up to forty and fifty pages. You don't need to go fifty pages to find out what you need to find out. You need to ask these questions: How are we doing? What are we doing well? What are we doing not so well? What do we need to change?

You need to ask yourself these questions.

The general problem with educational changes lies in a tendency to have educators jump to the treatment of symptoms instead of causes. If you look at the history of educational change, we chase things. Somebody gets concerned about something and we try to fix it right away before we even find out everything we can about what is wrong. One of the things that we want to do with this process for planned change is, to use the old axiom: "If it ain't broke, don't fix it."

Why are we working in a hurry to fix the things that we are doing well?

So, one of the things that we really want to make sure that we do is, we want to be able to gather data so that we have functional information from which to begin. One of the things we have noted is that if you take time to gather data, you will encounter fewer problems along the way.

One of the things that you tend to do when you get out there with the data is, you start to think about unintended outcomes. You start to think about the public who gets affected. You start to think about the kids. You start to think about the other teachers who are not in your department. You think about the people in the community. You think about friends in the arts. You start to put everything into place and you have the data you need to get to the next step which is: **define the objective**.

There is an old country saying that goes like this: "If you don't know where you are going, any road will get you there." That is a very important thing to remember when you get involved with planned change. You need to know where you are going. You need to take the time to define the objective. There are lots of people who will say: "Yeah, this is our objective" and they give it to you in high falutin language and nobody knows what they are talking about. That's not what a good objective does. A good objective is your ability to tell me what you want. After you tell me what you want, I am going to say: "Okay, what are you willing to do to get there?" That's basically what planned change is all about. What do you want? What you are going to do to get there?

One of the things I liked about the eight districts that got started is that each, according to their own needs, determined one objective. One team put in place an effective committee structure to set upon their force of change. Another team recruited key community people to get involved with the art program. A third team went out and said: "We have got to fix the curriculum; it is just not doing what we need it to do". And when they all went out there, they began with one common thing. They had an objective that was discernible. There was something they could do with that objective. Everyone could understand it. As soon as we can understand it, we can do something about it.

Let's take a look at number three: **the master mind principle**. Napoleon Holt said that in the fifties. He had a TV show where he used to talk about how to be successful. He said: You have to have a master mind alliance. If you look among today's buzz words, you hear "network" or "partnerships". It's the same thing. It's the master mind principle and it goes something like this: "Two or more people, working together in harmony for a definite purpose, are going to solve the problem." Two or more people working in harmony.

The reason that that happens is because there is a synergy that occurs. When two people work together, you don't simply get one plus one is two. It becomes a geometric progression. People build on each others ideas and what happens becomes an incredible, incredible collection of information with which to work. The whole thing with the master mind principle is, once you find out what the problem is, by gathering your data, and then you say that this is what you are going to fix, you have got to come up with a lot of solutions.

There are a lot of ways to solve problems. That is why I think Gretchen and the Arizona Department of Education were so wise when they picked the process they did. They are not saying: "You do it this way and you do it the same way". You know your community better than she does so you have got to be able to go out there and ease people along, some slowly, some more quickly. The master mind alliance is important in the beginning because the most important of all resources is the human resource. When you can get people together and they are willing to work together to form a coalition to solve the problem, you are well on your way to getting things done. In the master mind principle, you can borrow or use the education, the experience, the influence, the talents and, yes, even the capital of other people if you can get them to buy into what you are doing.

Basically, the key to this plan is the ideal WIIFM. Do you know what W I I FF M means? "What's In It For Me?" I always try to think about it when I talk with you. When we are working, I am going to try to put myself into your viewpoint and I am going to say: WIIFM. What's in it for me if I do this? What is going to be the benefit down the line?

If you can always look at a problem when you are at a master mind alliance from the point of view of the other guy and you can help him to solve his problems, he is going to help you solve yours. You are well on your way to getting it done.

The final one, and the most important one, there is no question about it: Somebody has to honcho stuff through. Somebody has to get the work done. Leadership is the key.

Now, notice who we are talking with. Gretchen isn't coming out and saying: "First of all, superintendents, let's get started. We need to make arts into a real dynamic in Arizona." No. She is coming to the teachers and the friends of the arts and she is saying: "I believe that the way things are going right now in America, the leadership to get the job done is right here in this room."

Consequently, we have to pay attention to a lot of things, a lot of the elements, that are there of leadership. You have to learn what it takes to be a good leader and that is one of the things that we are going to focus on for about the next fifteen minutes.

I am going to teach you some new terms today. I am going to teach you the KRA's. I am going to teach you about the seven "ships" and I am going to teach you about the seven "m's". Once you learn these things, I am going to teach you about the Guerredo principle. Once we are finished with these four concepts, I am sure you will go back and do a better job of being a leader than you would have done before you entered the room today.

So let's take a look at leadership.

There is a gentleman out of Texas Tech University. His name is Dr. Clay Sherman. He talks about the concept of uncommon leaders. He understands that leadership is not a complex process if you can, indeed, focus on the things that I talked to you about a second ago. He understands that great leaders do not have to be trained. As a matter of fact, an example that he brings to the forefront is people that haven't had any education. They simply figured it out along the way. They learned by doing. He says that basically there are six traits that uncommon leaders share.

First: They have **a sense of mission**. I don't think that is a problem for you folks. Why does one become an art teacher? Why does one pursue the arts? Why did my daughter leave Xavier High School in Phoenix to go to the Performing Arts High School at South Mountain? You are just a different people. You are a different breed. I know the mission, the commitment is there. You have a way of seeing things that I cannot see. You pay a price that I cannot pay. Basically, I think the beginnings of being a great leader are already there: you have a mission. You are champions of it. You are ready to take that back to people, to teach them about the masters, about what art means. You are ready to teach people about interpretation. Art is such an incredibly large field, such an incredibly complex field that you have much to do. But it is there. You are there for a reason and that thing is a mission. You have to ask yourself: "What will I do to make a difference? What do I need to accomplish?" Somehow when you start to talk about a sense of mission, you have to start to focus. What part of the mission are you going to accomplish? What part? What is the real, deep commitment that you have to the arts? What are you going to do to make a difference?

The second: Uncommon leaders are results focused. They don't change around every little problem that comes up. Uncommon leaders know how to look at, and get at, results. They focus on results, they go after results and they know they only go after the things that have real payoffs.

Think of all the committees you serve on at school districts. Sometimes you say: "Why am I sitting here. There is no payoff. It's just not there."

Leaders know how to position themselves so that they sit on the key committees. They get the places where they make a difference. They get the places where they can influence others to start thinking the way that they do.

The third principle is the desire to serve the clients' needs. Now think about that because you have clients out there. Your clients may be broader than you think they are because you represent the arts. Your clients may not only be your students, you may have clients out there who are on the faculty. You may have clients in elementary schools who aren't getting any arts. You may have clients who are patrons in the community and who, with any kind of encouragement, would really get behind you, get behind your leadership to get things accomplished. Uncommon leaders look upon other people in their organization, other teachers, people who work in the same department, as clients. We have got to watch out for our corporate cultures. Sometimes we get more worried about what is going on internally and our conditions of employment. Then we lose our outward focus and we don't look at the client. So uncommon leaders tend to take a good look at the client and focus in there and they have that real desire to put the client first.

Our fourth characteristic is that they release the power within others. They release, they give permission to people to be great, to go for it. They give them power and responsibility. When they tell people to get it done, they let them get it done, they don't get in the way. A lot of leaders get in the way and nothing ever gets done because they have to check or you have to check with them and they are there and there and there, but no progress ever happens. If you are going to be an uncommon leader you need to be able to routinely delegate. You need to, basically, let others make decisions if they are capable. You don't need to make them for them. When you get involved with your committees and you get rolling, you need to make sure you think about this and you get people involved so they can make a difference, too, so they can get their mission going. Uncommon leaders know they must allow others the opportunity to achieve. And once people have achieved, their performance must be recognized and rewarded. The assets you are trusted with: money, procedures, materials, etc., depreciate in value. Human assets can depreciate, too, but human assets are the only assets that can truly appreciate. People can become worth more. That is the whole idea of leadership. You have got to work with your people. One person said: "Hire the best; train the rest", knowing that the best thing that they have going for them in any organization is the people power that is there. So the fourth point is that you have to be able to release the power within others.

5. Uncommon leaders **do what they do with excellence**. Don't compromise. When you set out to create change, you can't start with the idea in the back of your mind: we are doing it to get done. Too much of what has happened in education has had that in mind. If you are going to commit with this process, do it with excellence. Be the best you can be. You cannot commit to any kind of program that says: "We are going to do this second rate". You are not second rate and you cannot be second rate.

6. Finally, uncommon leaders **act like they own the place**. When you walk into the room and you are the leader, people react to that. Take charge. Don't defer when you are in a position to make things happen positively. Robert Townsend in his book *Up the organization* said: "If you don't do it excellently, don't do it at all." If it is not excellent, it won't be profitable. If it is not excellent, it won't be fun. And if it is not profitable and it is not fun, why the hell would you do it?

So let's look at the idea of uncommon leaders. If you do the six things you have to do, you will create the idea of being a leader. You have not done a thing yet. You have not had to do one thing that would have required an MBA. You haven't had to put one management principle into effect. If you do these things, you will be perceived as a leader. The perception is the reality.

To get our plans rolling, we need to have people come out of this audience and we need to have them be perceived as leaders. Are you following me so far? OK. Then let's switch gears and see what you have to do to be a leader. People perceive you to be the leader. What are the key points of being a leader? Things that have to be done?

These are the KRA's. . . the key results areas.

KRA number one is: What are your students' needs? Children come first. When we put any kind of a program for planned change into effect, we have to take the idea that our students' needs are first and foremost and that is where we will remain. There is just no compromise in that issue.

KRA number two is economics. Economics simply means getting the most value for the dollar. In case no one has told you, you don't have unlimited funds. School districts have limited resources. Economically, we have to say: "What can I do in this job to save what I have? What can I do in this job to sell what I do? If you sell what you do, you can create more resources for yourself. Economics becomes a very important factor here. You may not have the budget coming from the district to get you what you want, but you may have supporters in the community who are ready, say, to get rid of all their old paper. You know they are sitting there and you have to go out and sell what you do to make them believers. We could change that whole idea of economics. We can broaden what we have. The fact of the matter is that you have to deal with what you have and you have to use it well.

KRA number three is quality. I hate to put quality third but the fact of the matter is, learners' needs are more important than quality and economics are second because you are limited in terms of what is given to you. But when you take a look at quality, what is it going to take to sell your product? Here is where you guys have the biggest problem of all. You compete. You compete for children. You compete with vocational education. You compete with home economics. You compete with the extra weight lifting class. Why should I take arts? You have got to be able to create a value for what you do. I think the value is there. I think as we get on into this speech, I can show you how the future is merging very nicely with what you do. You have to be able to create a quality to sell your product. What do you ask your clients to pay? What is the payment for taking your classes? I have to give something for taking the class. I have to pay something. So what is the payoff for what I have to give? What do I have to give? What will I get back? That is the crux of the quality issue. When you sell this and the children come to your class, you have to put it in their terms. What do they have to pay? Are they paying too much for what you are giving them? Have you created a value? Is this something I can afford *not* to take?

I study school seminars all over the place and we keep looking at the way information is coming down faster and faster and faster. Speed reading and typing are almost essentials but nobody is teaching them in the elementary schools. We can see how essential they are to the future and we think there is a real value there. Something that should be able to be sold very easily. It is going to be easy to create a quality product there because the children will see the need for it.

Do the children see a need for your classes? If they don't, you really have to hit it. That is a KRA. You have to be able to get out there and recruit those children and tell them what is in it for them. Why would they want to take your class? What are they going to get? What are they going to give? What's the payoff?

KRA# 4 : productivity. What can you do to increase your output? Your children's output? How can you make your productivity known to other people? You guys work hard. One of the things I always did when I was a principal was that I always taught a half load. I knew it was too easy to forget how hard teachers work. It is easy to go in and do one workshop and one speech and I can go back to the dorm and rest for three days. But its pretty tough to go in there 180 days in a row and be your best. But look at the KRA's. You're going to lead. You are going to lead by modeling as an example, as well as by your management. The productivity in your class must be well above the norm. So you really have to hammer it. You have got to get the most for the least. You have to ask: "How can I increase my output?" My theory is "work smarter, not harder". If you start to pay attention to these kinds of things, you can work smarter, not harder. That is what is in innovation.

I can't even begin to tell you, you have got some big decisions to make in art. Do you realize that art and magazines and books and movies and telephones and satellites and communications and God knows how many other industries have just merged? Do you realize what a fax machine can do? Do you realize that you can get on your computer and create all kinds of complex graphics and send them across the country to a printer in less than three-tenths of a second? You are on a new frontier. You will have to do things differently in the next 10 - 20 years. How are you going to gear up to do that?

Here is a technique I just discovered. I just saw a picture frame. What a picture frame does is. . well these two, seventy-year old Tempe photographers have been working on this for almost their whole lives. They figured out that if you can bend a picture frame from behind, you can put a light in it and if you use the proper amount of bluing with your white, you can get an even light that goes throughout the picture so when an artist puts a picture into the lighted picture frame, it literally can recreate all the layers of paint that have been used to create the picture and creates e picture as the artist saw it in his or her head. That is the future. You iys are really stuck here because what are we talking about? You obably don't even have computers in your classrooms yet and yet, the hole art industry, when you start to look at what is happening in ommercial art, is working with computers nowadays. You all have to gird r that. This whole idea of innovation. . . you must be innovative. The orld is changing so fast right now. It is exciting but at the same time, if u are going to lead, you have to be able to take on that concept.

Then there is people growth. Our best asset is the people we ave working for us. There is no question that the people who work with s are the only ones who appreciate the value. So you have to say: "Yes, I ill invest in my people". You teachers who are master teachers. . . you ave to invest in the young. You need to give them time when they come you. You need to give them mastership that they don't really deserve ecause we are never going to get to move ahead if we don't.

If you go after the KRA's, leadership is just not complicated. here are only really seven things that leaders do. There are seven things at they do. They (1) plan; (2) organize; (3) get the people on board to get e job done; (4) they lead by example, by modeling, by being positive; (5) ey communicate; (6) they ask people to help them; and, (7) they make e decisions that they have to live with and let others make the decisions at *they* have to live with.

Managing is another thing. Stay on top of things. Have enough ipplies. Know who is in charge of getting things ready. Lots of people elped to get this meeting ready. Someone arranged for the coffee, the atermelon and cantaloupe. Someone put this easel here for me to use. omeone is taping this event.

Now let's look at **the seven M's**. These are the resources, the ow's. . . how to get things accomplished.

1. A mission. So many times we look at the philosophy of a strict and don't agree with it but will try to work there anyway. Guess hat, folks? That is a no win situation. There is no good going to come it of something like that.

2. A message. How are things done? Is there a better way to do ese things?

3. Manpower. This is a big problem in schools. Usually there is not enough. Will you do an art fair? Will you do this? Will you do that? Will you be cheerleader sponsor? Will you do student government? You can get into all this stuff and run yourself ragged. Select only the things you can do excellently or the ones with the best payoffs. At the same time, when you start getting other people involved, do not over-commit them. If they can't say no, you have to say no for them. So many times there are some people that I dearly love and they will do anything for me. . . and yet they are always pressed because they will always do anything for anybody. What you have to do is be able to manage that manpower so that they are not getting into that situation. Who gets burned out in these manpower crunches? Your good people. They leave. They look for other things to do. They do not have anymore to give. So, in the beginning, don't put them in a position where they are given too much. Give them enough. Give them something they can hang their hat on and be proud of. Don't make them do other things.

4. Machines. You have to think about the technology, folks. When I was a high school principal I did not have the technology to get my children to where they needed to be when they went into the workforce. I did not have the technology to get my children where they needed to be when they go to Lehi University that has Zenith computers in the dorm right now that are tied in with the mainframe. The world is changed. We have to get these machines involved and integrated into what we do.

5. Minutes. Someone said: "Take care of the minutes and the hours will take care of themselves." How do you spend your time? There are only a certain number of minutes in a day. You do not want to be in a situation where you are always tired. Teachers are generally tired. You need to conserve some minutes so that you can be real people. How many of you artist teachers are now just teachers? We cannot afford to have your creativity lost and to have you mad because you lost that creativity. If you have lost the ability to be involved in the process, you will get mad at teaching because it has done it to you. If this has happened to you, you have to get the minutes back into the day where you can create because creating is synergistic too. If you create, you will be alive. If you are alive, you will be a much, much, much better representative of your field and you will be a much better teacher.

6/7. Money and materials. Some people think these are one and the same. You are in a field that is dependent on money and materials, money for materials, materials from money. When I walked into this place today I saw, in the far corner, a sculpture made out of bolts and all kinds of cogs and wheels and I thought, yes, that is where they are going to be next. In the junk pile. Scrounging for the things you need in the classroom. Your stuff is expensive, guys. What are you going to do? I mean, maybe that is the plan. We are all going to eventually have to take a look at what it is we are going to do to be able to afford the arts. We cannot afford not to afford the arts so what is it that we are going to do to give you the stuff that you need to make the programs work?

Let's go back to leadership and look at one quick thing. We have KRA's, we have functions, we have resources. You have to pay attention to those things and if you do you will be a far better manager. There is an important principle that all effective leaders understand. Named after the Italian economist, Alfredo Guerredo, this principle is called the eighty-twenty. Guerredo noted that work is of two sorts, the trivial many and the vital few. The trivial many are the routine things you must do, roughly unimportant things. Reading that must be done, meetings that must be attended. Eighty percent of your time is spent on the trivial many. Twenty percent is spent on the vital few. That means that 80% of your results comes from 20% of the time spent. We have to turn that around.

Let's go to the big picture. We talked about the process for planned change and the four parts that are part of that. We talked about the concept of leadership. So let's talk about the relationships because that's what we have really talked about here today. There is a ship floating out there and you have to get involved with it somewhere. You have to captain one of these things. We talked about **leadership**, but there is also **stewardship**, there is **gamesmanship**, there is **partnership**, there is **measureship**, there is **salesmanship**, there is **friendship**. We have to go over all of these if we really want to get your people ready to go out to create a vital force in what is going on in art education today.

Two international events just took place and art was right in the center of them. The first one was in, I think, Chicago and there was the exhibit with the American flag and people were standing on top of it and that thing just kind of rippled right on up through the Supreme Court and created a vicious debate. The second thing was in the Square in Bejing. What was the symbol of the freedom movement? The sculpture. So if you think that art does not have a place and that art does not have power in a culture, you have to take a look at those events and it will drive you right back home.

Educators view art much like the blind man perceives the elephant. It depends on what part they are aware of. Is art a creative expression? A cultural heritage? An aesthetic adornment? A vocational skill? The problem you guys have is that you are entrusted with the responsibility to protect, to nurture the arts so that they can continue to change, provoke, sooth, communicate and to keep alive.

Yet you have to understand that for three centuries the model for the way we do things is mechanical. In 1680, a little known Frenchman figured out how a steam engine works. For the next three hundred years, the sum of the way cultures have provided themselves with material objects of civilization, their inventions and methods, was technology. Technology made things go faster and harder. These three centuries culminated when nuclear explosions destroyed Hiroshima, Japan. It ended with a mushroom shaped cloud of firing shock waves that leveled a city bigger than Phoenix.

Now, in 1989, the model today is information. The management of information is crucial to businesses, to the economy, to trade and it is the center of how things are done today. There are guys that have telephones that never sleep. They are talking to Japan, in the stockmarket at 4:00 in the morning they are talking to London, to Paris. They are talking to Amsterdam, Zurich, New York because the market keeps moving. The pace is incredible right now.

How many of you know Steve Jobs? Apple. He's the guy who founded Apple. He was a kid in blue jeans and he had an idea about a personal computer. All of a sudden, Apple is one of the top ten Fortune companies. How did Apple computer change your life? Think about the ability of the computer in art. How they integrated so nicely. Think about how easy it is to send your graphics right to the printer by a telephone line. Steve Jobs had an idea and he changed your lives and he did it in less than 15 years. Think about it. Things are moving quickly.

Think about Ted Turner. He took the cable with satellite and television and combined them into an empire. No longer can anybody control our lives because of who or what family you were born into or how much money you have. Ideas control our lives. Technology controls our lives.

So one of the things we have to look at when we get into this whole idea of **stewardship** is: where do you fit? How do you get and take care of things that have been in place for a long time? How do you take care of the nuances that you teach about culture? How do you marry the anthropology work you folks have done with the future that is right upon us ight now? The future is brighter and more exciting than ever. Somehow ou have to create a balance between the future and the past.

Another ship that needs to be steered is **gamesmanship**. Politics. Ne are a hot topic, guys. Listen to the speeches by governors and people unning for senate. What is the thing they want to talk about first and oremost? Education. They are there and they see that we are something hat needs to be talked about, discussed and manipulated.

James Baldwin said: "Freedom is not something that can be given, freedom is something that you take." It is important that you pproach the process of planned change assertively.

Has anybody seen the *Dead Poet's Society?* Robin Williams was vonderful. He kept saying: Seize the day. You must seize the day to reate the dynamic in art. The model created by the saying to "seize the lay" is to create opportunities. The model also advises to seek ermission, to seek alliances, to seek support. If you do not get the olitical process behind you, you are making a big mistake. It is real and it ias to be dealt with sufficiently if change is to endure. You have to create he value and then you have to get the politics behind you. So far, you are loing a good job. That extra credit for high school graduation . . . I don't now how you pulled that one off but I'll tell you what folks, I never thought ou would have a chance in years. So you need to seize the day and use hat political process, the **gamesmanship** to your advantage.

Partnership. John Fitzgerald Kennedy said: "We stand at the dge of a new frontier." He was talking about space but every new day resents that new frontier and it is unique to the time and place of each of is. Every single company and business man, every person in your ommunity is fighting with the same problems. Things are changing so uickly and so astoundingly that everybody has the same problem that you ave. That is why now, more than ever, partnerships are there to be had. 'ou can go out and talk to the business man and you can tell him what our problems are and he will understand because he faces the same roblems. He doesn't have the computer technology that he needs either. le is seeing that there are new ways to do things and he is not quite sure ow to do them. There are people with open arms saying they will help us. lut it has to be a working situation. You need to seek to hold hands with he business community in a commitment to helping children. They will enefit from the growth and development of our children. So we need to et out there and get that accomplished.

Then there is **salesmanship**. This is the biggie. If I can say salesmanship is synonymous with one word, it would be enthusiasm. If you are not enthusiastic about your product, don't expect me to be. Ray Krok founded McDonalds. He knew that hamburger stands have been around since the turn of the century. He designed something a little different. A perfect hamburger, fries and shake. He didn't stop there, he redesigned the process. He invented tools. He wasn't finished when he did those things. He studied what value was to the customers. He defined the quality and predictability of product, speed of service, absolute cleanliness and friendliness. He then turned around and set the standards for the industry. He trained himself to meet the standards and he established a fair price that would make him a millionaire and his people were happy. What Krok did is a well documented story. There is a McDonald on every street corner in America.

Your involvement is a lot like Krok's. It begins and ends with the customer, the students. You must create a value in art education and you must find people to convince others of that value. Work it out, folks. If your children leave your class excited, guess what is going to happen. More children will come. A positive mental attitude and the ability to review the situation from the perspective of the children are the two most valuable commodities that a person could have to create change within an organization. The rewards you gain are directly related to the quality and the quantity of the contribution you make. If you are enthusiastic about your product, you will sell it. That is the key.

Mentorship. Mentorship is interesting because you need to adopt children and young teachers and people that are interested in the community. You have to go out there and say to people. . . yes, I will help you. I will adopt you. I will show you. I think that mentor is the highest form of teaching and yet so many times we leave the new teachers with a toughest assignment or we see the children who are the real art whizzes and we say to them: "You can't get into this class because you are only a freshman". That happened to a child this year, in computers at Paradise Valley High School. The kid is a whiz, he is incredible. He has his own consulting business as a ninth grader and they said he couldn't take the computer course because he was not a junior. Are you doing that to your children? They are the ones we need to cherish because they are going to turn around and sell the product for you. They will go out into the community and make people want to be a product of what you have.

One of the promising things you are already doing in terms of mentorship is the **teacher cadre**. Gretchen has pulled together a bunch of experts that are willing to come out and work with you. They will help you with programs. They will help you with curriculum. They will do what you want them to do. Use them. Use them or lose them.

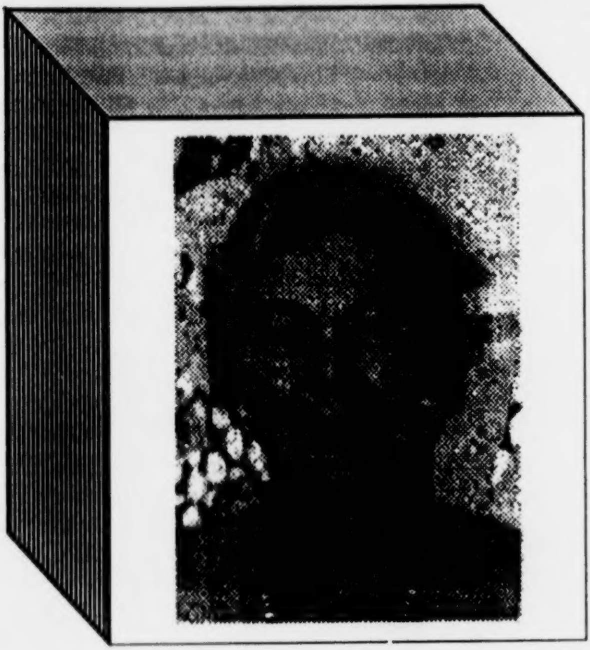
Friendship. Friendship is really about support. Gretchen has come up with a couple of documents that are here in the beginnings of the network that will help your support. The first one we talked about is the process of planned change. The second one you might not know about. Karen Butterfield, Gretchen Boyer and the review committee of about twelve people got together and said: "What kind of reference could we give people to help them lead in art education?" This is entitled: Perspectives: Administrators Guide to Quality Visual Arts Programs. It is going to be available by the turn of the century. The interesting part about this is that Gretchen understands that she can create a vital friendship for you in support services. This book talks about three kinds of art programs. Do you want to be basic? Do you want to be a little better than basic quality? Or do you want to be superior? The nice thing about this book is that they defined each. They are into the quality of the art programs and described what it takes to be called excellent, what it takes to be ok and what it takes to just, basically, make it. Then they added other things: the materials you need, the kind of books to get if you want to develop a curriculum. It is a resource guide and it is a very good one.

Another thing is the model school district program. There were 8. Now there are 16. Hopefully by next year there will be 32. Those people are doing things out there and they are working with the plan. They are taking a local approach to solving problems. They are coming up with a compendium of great ideas. As you go through the plan and see what the art educators are doing, you are saying that here is the beginning of leadership. You are receiving a lot of stuff that you need to get with your district to turn it around.

Finally, you have the cadre. You have to use them. There are 32 people in the cadre. They will come to your district. I think you need to find any chance you can to create support groups among each other, regionally. Get together to talk about things, establish dialogue, argue. How about painting together? How about applying the trade in a support group? One of the best things I ever got involved with was in a group of peers in a writers support group. We really made each other be more. Friendship is an important part of the whole dimension of what is going on in the leadership function of art.

Basically, there you have it. The process for planned change. You have to have an objective. You have to gather data. You have to form a master mind alliance and you have to lead. You have to remember that there are a lot of dimensions to what is going on in art education. And if you look at the big picture you will provide a much better product. You will be a much better resource to the people in your community to help things get moving.

Pick the ship of your choice and captain it. Do the best you can as we all get together to create the art alliance that is going to be the second to none in this country.



Marion Elliott is currently a commissioner on the Arizona Commission on the Arts. She has retired as art director from the Yuma Elementary School District. Marion was instrumental in securing the mandate for visual art education in grades one through six and she has been, and continues to be, active in the Arizona Art Education Association. Currently, she co-chairs the Awards Committee. Most recently, Marion hosted the Oak Creek Accord which was a joint venture between the Arizona Alliance for Arts Education, the Arizona Commission on the Arts and the Arizona Department of Education. The primary goal of the Accord was to form strategies for arts education in Arizona.

Concluding Remarks

Concluding remarks might be anticipated to be those of "wisdom and wrap-up". I will try to offer a little of the wisdom, if I can, and as a "wrap-up", let me say, with great sincerity, that this has been one of the most exciting and enriching symposiums I have ever had the opportunity to attend. My fervor comes from listening to and interacting with each of our speakers as well as many of you here in the audience. You must share with me, I'm sure, the same excitement that comes from the experience these special hours have held with such special people here at the NAU campus.

If concluding remarks, along with wisdom and wrap-up, are supposed to gather together the highlights of all that has been heard, I will instead ask that you use your good notes. Your notes and your memories will give you better service than I in this respect, but I will tell you this: it is encouraging, after spending all of my life in this profession, that in addition to new and wonderful, sometimes challenging but good stuff, there will be also, eventually, all the solid, tried and true good stuff that needs to be expressed. This has happened here. It has been happening throughout the state and, I think you will agree with me, arts education in Arizona is in the midst of exciting times.

Perhaps you can remember with me when there were very few of us talking with one another about our mutual concerns. Now, we have had, in a short 2-1/2 days, the chance to hear some phenomenal messages coming from some remarkable people. When such messages come both from within the arts and from those who represent our outside support systems, I know that it must mean as much to you as it does to me.

Congratulations should be first in order. Congratulations to Gretchen Boyer, Jeanne Belcheff and Ed Groenhout for an absolutely fantastic symposium. Special thanks, too, to C.Diane Bishop for supporting all of this through her leadership and through her office as Superintendent of the Department of Education. Please let me encourage you to write to her to tell her how much you have enjoyed and appreciated this symposium. She needs to hear how beneficial this has been and to receive your thanks for making this opportunity possible. May I also congratulate all of you who have shown the professional interest and commitment in coming to participate.

You don't need to be told that we have an exceptional leader in education with Superintendent C. Diane Bishop. Prior to Arizona's last election at our Arizonans for Cultural Development reception for candidates for this office, it was evidently clear that Ms. Bishop was the one who came forward with shining understanding and sure support for arts education. Those hearing her speak knew then that she was the person to be elected to do the best for education in Arizona. She certainly has not let us down. Her support for arts education is not artificial, it is solid and sincere. As a math specialist and recognized, top-quality educator, she speaks for the value of the arts as well, as, and perhaps better than, we do. You should be aware that she has been appointed to represent all of the state school superintendents by sitting on the board of the National Endowment for the Arts. Ms. Bishop will be representing Arizona and arts education at state department levels in a very important way. Because of this, because she is a friend to arts education, please keep in contact with this good lady. Let her know how you appreciate her support and tell her what wonderful people she has in Gretchen Boyer and Jeanne Belcheff.

Let me share with you some of the progress that has come through the tiny steps that have been mentioned before and also address some of the long range goals now before us. It is no secret that art education has been doing this tiny-step dance for a long time. When I think of how long it has taken and how long I've been in it. . . I look back . . . and if I get blue . . . I have to think of what it was like 30 years ago. Then I think about the gains that we have all made. The many long years filled with all the hard work in those many tiny steps could easily make for blues and frustration. But let's give some thought to some of our accomplishments. In spite of the truth in Charles Fowler's words that arts education has not fared well nationally, as it should have, here in Arizona we are far better than we were even 15 years ago. As testimony to that, we have, instead of one state arts specialist, we have two. We also have a superintendent of education in office who is dependably supportive and has been opening doors for our improvement. We have three outstanding visual arts guides. One published with great pain in 1976 and the two, more recent essential skills documents with greater ease because of our visual arts mandate. Visual arts accomplished state required subject status only because of the highly orchestrated networking of its advocates and not without a great deal of . . . no one will ever know how much . . . tension and work.

Arizona is about to consider the requirement of fine arts for high school graduation. This state, since the mandate in 1981, has increased its numbers of specialists in charge of programs (let's hope top-quality programs) almost double. There is conversation again about presenting the college entrance requirement in the fine arts. These are exciting times and I encourage you to write to the decision makers in favor of these issues. Encourage parents, members of your community, your students and certainly every educator to write in behalf of these issues.

While there has been a great deal accomplished, we can all agree that there is a great deal more ahead of us. Everyone should agree that no matter how good you are, there is always room for improvement. Please let me advise you, most strongly, to never be complacent. In these times, it is sad, but true, that the arts cannot afford to relax. Our good friend, Beth Packard, who sat on the State Board of Education and supported the passage of our visual arts mandate, gave me and all of those in the field, this sage bit of advice. It holds as true today as it did then.

And alert, skilled, high quality art education professionals in the field, please remember to always be concerned with the TOTAL education of the children of Arizona. Your expertise may be in the arts and you know that education will not be complete without the arts, but do show that you speak first for the total, complete education of quality for the whole citizen. There should be no quarrel that this is indeed our goal. It is recognized that your contribution in making this happen is going to be acknowledged and you should be looked to by parents, teachers, administrators and community to provide the best program possible for students.

Please let me emphasize (and I cannot overemphasize) the need for having classroom teachers as your understanding and supportive comrades. Not only do they not want to do your job, they know they cannot do your job. Without a specialist, it is their responsibility and they must attempt to teach the arts. Remember that it is not required by the state that certified specialists teach the arts. A major portion of support for specialists is going to have to come from classroom teachers who recognize that you are the resource people with the expertise they need and can never gain in one, two or even three summer workshops. What the classroom teacher can gain is further understanding of how important, how deep and how essential your part is in making that a quality program for teachers. You have to epitomize that expertise and professionalism. That is a high responsibility.

This symposium has offered you an all star cast of speakers and they have given you something from the profession (which was necessary), something from the practical sources and point of view (which is very valuable) and they have certainly given you "passion". They all have also given you heart and I think each of you have heart with which to respond. It has always seemed to me that those in arts education need and receive in a special way, the nurturing, camaraderie and strength we are offered and share in such a good gathering as this symposium. We all certainly need this for the big challenges ahead.

You have been told about the recent summer meeting co-sponsored by the Arizona Commission on the Arts and the State Department of Education that is now identified as the "Oak Creek Accord." The document or outline in your packet will give you a simple description of the 5-year plan the forty-plus participants agreed upon. It was a surprise, but a pleasure, to host the sixty who showed for meals. A tense situation of creativity to serve twenty more than expected gave my family great satisfaction that everyone actually was fed. Of those at this two-day meeting, one half could be identified as already aligned with the arts. The others were friends upon entering and graduated believers and supporters when leaving. The state arts education task force that is to be formed will be challenged to accomplish many of the unfinished goals mentioned in the document and recognized here.

Those of you at last year's symposium profited from Tom Hatfield's expertise and wisdom. In response to my concern about classroom teachers teaching art, he offered me something that I'll share with you here. Tom told me: "Marion, you can't make chicken soup out of chicken feathers. " Feathers is my substitute for his more descriptive word. I think we can all understand his meaning and we all probably accept that chicken soup is a well-identified dependable cure for what ails you. A song on the radio this morning advised that "music is the doctor, sing along". In response to those who have been talking about catch-up, fix-up remedial stuff with the arts as the doctor, I will agree that a good, nutritious "chicken soup" might cure any number of problems, but Id rather propose that preventive medicine is the way to go. How much better sense it makes to begin with and maintain a good program to ward off the illnesses of an incomplete education. That program should nourish minds and souls to help our young people function at their best and revitalize those who are aesthetically and culturally impoverished from having been starved and deprived of the essentials as we know them.

Up to this time, no mention has been made of the Arizona Town Hall meetings and reports. You should be aware that two separate meetings of the Arizona Academy's Town Hall, one in May, 1987 devoted itself to "Arizona Culture and Values" and the May, 1989 focused on Arizona Education, addressed the concerns of arts education in these themes and their reports include a great deal of support for the goals and directions as you have expressed them at this symposium. I was fortunate to have been invited to attend these two sessions and was impressed by the great concern and passion with which this widely diverse group of Arizona citizens spoke. It is further impressive and encouraging to know that within ten years of each Town Hall, 7 out of 10 recommendations made, have been accomplished.

It looks as though there is a tremendous chance that many good things are going to come about for arts education in Arizona. They are going to come about because of the extraordinary efforts of the people at Northern Arizona University, Arizona Department of Education, Arizona Commission on the Arts, Arizonans for Cultural Development, Arizona Art Education Association, Arizona Alliance for Arts Education and many others. The efforts of each of you are an important part of all of this as well. I don't believe there has ever been so many energetic high quality folks cooperating and moving toward mutual goals in behalf of arts education in this state. Let me conclude with one of my several "sermons" that others have been sharing with you via, "Marion says..."

The motor's running. From hearing all that is going on, there is high octane in that gas tank. There are many knowledgeable navigators and there are many competent leaders who could be driving this vehicle. We have tremendously important passengers. We have an extraordinary, important goal and destination. I am sure we are going to get there although I don't know how long it will take. Hopefully not the five years outlined in the Oak Creek Accord. I don't think I'm going to live forever, but how grateful I am, indeed, to have been a part of much of what has been and is on the way to being done. Come back soon, Charles Fowler, to see how well we are coming along.

All of you are to be thanked for helping to make our progress happen.

Thank you all for that and thank you for coming.

The Oak Creek Accord
Arts Education Survey Retreat
June 16 and 17, 1989

A. ABIDING LONG-TERM IMPERATIVE: ALL STUDENTS WILL HAVE ARTS EDUCATION AS AN INTEGRAL PART OF THEIR GENERAL EDUCATION EXPERIENCE, K - 12.

Five years hence:

1. FOR STUDENTS

Building on existing mandates and noteworthy local programs already in place, more Arizona students will have the arts as an integral part of their general education experience, especially in grades K - 8. In elementary school the arts will be integrated into curricula offerings through the arts as a separate discipline and as a means of communication employed in other disciplines. This will be true as much in the late elementary and junior high school years as in the early elementary and preschool years. In secondary school more students will encounter the arts both in the traditional academic areas and as separately defined subjects.

Particular Arizona students, for example, at risk students, will have special opportunities in arts education so as to exemplify what all Arizona students should have available to them. The effects of these highly visible programs will be researched and reported through collaborations among the State Department of Education, universities and local school districts.

There will be solid requirements in the arts for high school graduation and for entrance to post-secondary education with the arts construed as a separate entity, not in combination with other subjects. These requirements will be backed up by respectable assessments of students' artistic abilities and knowledge and periodic audits of school district programming.

2. FOR TEACHERS AND ADMINISTRATORS

All teacher candidates should become aesthetically literate before being certified to teach, through experiences, course work and by dint of assessment. Separate certification endorsements will cover all arts disciplines. It is presumed that almost all candidates for administrative posts will soon be more aesthetically literate for having been so trained as teachers.
Arts specialists should continue to teach students in their field of specialty, but increasingly they should become resources to teachers at both the elementary and secondary level.

Practicing teachers in all subjects at all levels should have more opportunities for their own professional development in the arts and in arts education.

B. STRATEGIES TO MOVE ARIZONA TOWARD FULFILLING THE IMPERATIVE

1. KEEPING "FEET TO THE FIRE" WITH REGARD TO THE ACCORD:

Revising and restating objectives; ensuring communication among key arts in education interests and between arts in education interests and larger political and societal forces; corralling leadership of key arts in education organizations to accomplish main objectives.

Establish a task force or steering committee that includes arts in education leaders and other interested, potentially helpful leaders in education, government and business.

- Perform assessments to establish where Arizona is in meeting the objectives of the Accord;
- Oversee the accomplishment of the objectives (A above) through the strategies noted here (B 1,2,&3);
- Issue a regular newsletter on progress in fulfilling the objectives in the Accord;

- Publicize successful exemplary arts in education programs.

Establish a faculty forum, principally of post-secondary institution faculty and elementary and secondary teachers; the forum is an affiliational group that will meet periodically to bridge the gap between advocacy undertaken by the task force and practice as it takes place in schools and to give impetus to continuing research of effective arts education practice.

2. DEMONSTRATING THAT INDEED THE ARTS ARE INTEGRAL:

Establish, subsidize and capitalize on exemplary arts education programs, especially in areas where there may be existing funding such as "at risk," early childhood, small and rural, gifted and talented.

Offer distinctions and make awards:
- - arts in education essential for A+ rating
- - annual award of distinction for arts in education contributions.

3. TAKING ADVANTAGE OF PROGRESSIONAL DEVELOPMENT OPPORTUNITIES TO ADVANCE THE ARTS IN EDUCATION:

Train and support arts specialists as resources to other classroom teachers.

Build on artists' residencies by arranging for appropriate follow-up within the schools and district.

Make a place for the arts in education in the Arizona Leadership Academies, presently operating for teachers and administrators.

Plan now to attend next year's Arts Management Symposium

C. NEXT STEPS AND RESPONSIBLE PARTIES

Main Points of Contact and Reporting for Completion of Tasks

Sandie Campolo AND / OR Carol Jean Kennedy, 255-5882
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417 W. Roosevelt
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Jeanne Belcheff AND / OR Gretchen Boyer, 542-3537
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1525 W. Jefferson
Phoenix, Az. 85007

Completion of Following Tasks by September 1, 1989

The Task Force - Shelley Cohn will take responsibility for arranging a planning meeting among leaders of the Arizona Arts Commission, Arizona Department of Education, the Arizona Alliance for Arts Education, the Business Partnership and the Arizona School Administrators Association. The purpose of the meeting will be to detail tactics regarding the establishment of the task force, such matters as appropriate organizations, membership, leadership, staffing and charge.

The Faculty Forum - Linda Lawrence and Gretchen Boyer will discuss the idea with representatives of the NAU Center for Excellence in Education and the College of Creative and Communicative Arts, with the aim of getting the Center and College to spearhead the establishment and maintenance of the Forum.

The Newsletter - Mark Boyer will draw up a prospectus for the newsletter, intended to be an essential organ of the task force. The prospectus will include ideas on potential material for the newsletter, audience, number of issues per year and cost.

Leadership Academy Possibilities - Paul Koehler will explore possibilities here with the idea of making a place for arts education in the Academies.

Artists in Residence Guideline Revision - Carol Jean Kennedy, Sandie Campolo and Pat Dowd will spearhead the revision of the Artists in Education Grant Guidelines to provide for better follow-up on a residency at the affected school.